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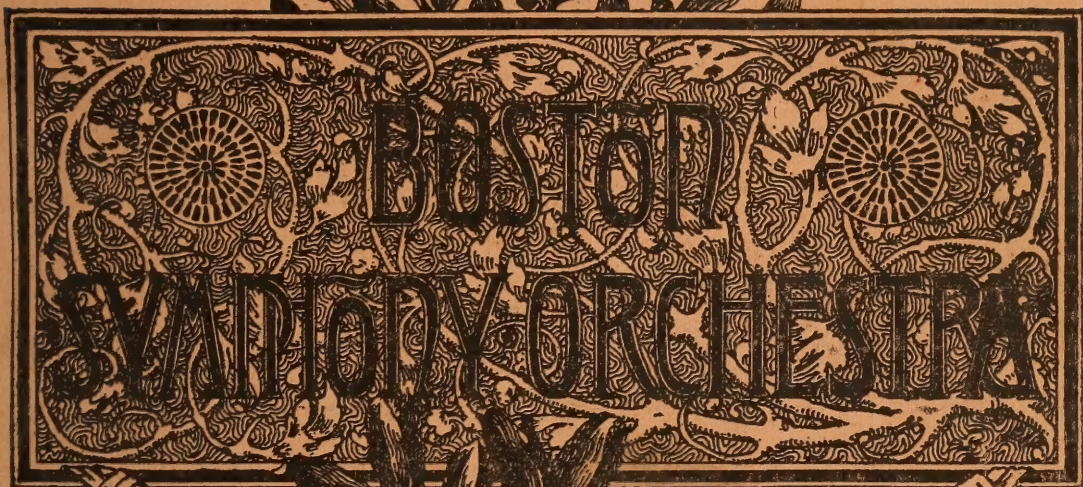
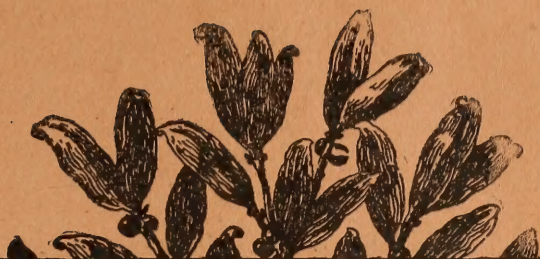












PROGRAMME





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[INCORPORATED SEPTEMBER 21, 1885.]

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PROGRAMME

OF THE

First Rehearsal and Concert.

FRIDAY AFTERNOON, OCTOBER 9, AT 2.30.

SATURDAY EVENING, OCTOBER 10, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES PREPARED BY

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# FIRST REHEARSAL and CONCERT

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Friday Afternoon, October 9, at 2.30.

Saturday Evening, October 10, at 8.00.

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## PROGRAMME.

Beethoven - - - - Overture, "Dedication of the House"

Beethoven - - - - - Aria, "Ah Perfido"

Wagner - - - - Good Friday Spell, from "Parsifal"

Wagner - - - Aria, "O Hall of Song," from "Tannhaeuser"

Schumann - - - Symphony No. 3, in E-flat (Rhenish), Op. 97

Vivace.  
Molto moderato.  
Andante.  
Religioso.  
Vivace.

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Soloist, Mme. LILLIAN NORDICA.

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The Programme for the next Public Rehearsal and Concert will be found on page 27.



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*Maestoso e sostenuto.**Un poco più vivace; Meno mosso.**Allegro con brio.*

This overture was composed in the autumn of 1822, for the dramatic piece (by C. Meisl) performed at the opening of the Josephstadt Theatre, at Vienna, as is indicated in the title,—“Dedication of the House.” The original MS. is in the possession of Messrs. Artaria & Co., of Vienna, and exhibits the following inscription in the autograph of the composer:—

“Ouverture, geschrieben von L. van Beethoven zur Eröffnung des Josephstädter Theater zu Ende September, 1822. Aufgeführt am 3ten Oktober, 1822.”

Schindler's account of the origin of the work is interesting: “September had arrived, and it was full time to set to work at the new composition; for Beethoven had long been aware that the overture to the ‘Ruins of Athens’ was unsuited to the opening of the new theatre. As his nephew and I were one day walking with him in the lovely Helenenthal near Baden, he asked us to go on a little, and wait for him at a spot which he pointed out. It was not long before he joined us, when he said that he had booked two subjects for the overture. He talked a good deal on the plan of treatment he should adopt, and explained that one of the themes must be carried out in the free style, the other in the strict style of Handel. He then, as far as his voice would allow, sang both themes, and

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asked which we preferred. Young Beethoven liked both equally well; but, for my part, I expressed the hope that the fugal motive might be worked out in the style he had indicated. In saying this, I do not imply that Beethoven's overture was written to gratify any wish of mine; for he had long contemplated writing one in the strict style, especially that of Handel. Many criticisms have been levelled at the work, and Beethoven has been accused of having sacrificed his individuality in it. But, assuredly, it was not his intention to copy Handel. At most, he can only have intended to refer to the style of his great predecessor."

Beethoven wrote an overture, solemn mass, and final chorus, with solos for soprano and violin, for the opening of the Josephstadt Theatre. The march is an elaboration of the one in the "Ruins of Athens." The final chorus, though produced, and probably written at a time midway between the solemn mass and the ninth symphony, is accounted more in the Bonn manner of twenty years before than in that marked by the two Titanic works named. Beethoven's complete music to the Festival play "*Zur Weihe des Hauses*" was performed for the first time at Berlin, a year or two since. It is included in Breitkopf & Härtel's supplementary catalogue of Beethoven's works.

Perhaps the most singular feature of the work, says Grove, is the absence of modulation which it displays. With the exception of a momentary visit to the key of E minor, the whole of the introduc-

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It was first projected in . . . . .	1825	Original estimate of cost . . . . .	\$1,948,557.00
Commenced . . . . .	1851	Actual cost . . . . .	20,241,842.31
Cut through . . . . .	November 27, 1873	Total length of tunnel . . . . .	4¾ miles
First train of cars through . . . . .	February 9, 1875	Width of tunnel . . . . .	26 feet
First regular trains . . . . .	Autumn, 1876		

The arch of the Hoosac Tunnel is twenty-six feet wide, and from twenty-two to twenty-six feet high. A both the east and west entrances to the Tunnel are elegant granite façades, the superior workmanship of which attests the thorough and substantial character of the entire structure. Twenty-five hundred feet from the west end of the Tunnel is the west shaft, which is three hundred and eighteen feet to the outlet at the top, while twelve thousand two hundred and forty-four feet from the west end, or not quite midway through the bore, is the central shaft, measuring fifteen by twenty-seven feet, and being one thousand and twenty-eight feet from the bed of the Tunnel to the summit of the mountain. It will thus be seen that ample provision has been made for complete ventilation. Lighted with 1,250 electric glow lamps in 1889, presenting a bright and cheerful view while passing through the Tunnel.



on—the longest that Beethoven ever wrote—is in C. In the *allegro* there is more variety, though even there we find few of those sudden transitions and surprises that are so entrancing and astonishing in the earlier works of the great master, and of which there are such splendid examples in the “Leonora” overtures. A curious instance of moderation is furnished in the fact that the trombones are employed only in the early part of the introduction, and are not brought in at all in the climax of the *allegro*.

“The overture opens with a grand introduction on the largest possible scale, *maestoso e sostenuto* for a full orchestra, with four horns, two trumpets, and three trombones, on a following stately and melodious theme, *alla marcia*. It is given twice: first by the flutes, oboes, and clarinets, accompanied by the strings, and next by the whole band, and is then followed by a *fanfare* in the trumpets, with a rapid accompaniment for the bassoon; and this again by a subject in semiquavers commencing with the violins, and treated in imitation more or less through the entire orchestra, rising to a fine climax and then diminishing to a most impressive passage for the strings alone. As the end of the introduction (88 bars) is approached, the time quickens, until the *allegro* is reached by a passage in the violins which to a certain degree anticipates the main subject of the movement, at the same time that it recalls the somewhat similar transition from the introduction to the *allegro* in Beethoven’s fourth symphony. On its resumption by the violoncellos,

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the counter-theme is taken up by the clarinets and bassoons, and so on through many varieties of treatment, up to a truly gorgeous climax. Although, as already remarked, this splendid *allegro* recalls the early portion of the eighteenth century in the form of its subjects, the prominence of sequences, and the absence of episodes, yet the variety of color in the modern orchestra, the changes from major to minor, the continual contrast of *nuances*, and many an effect which no one dreamed of before Beethoven brought it into the world, effectually vindicate the date of this truly great and interesting work. Among other passages we call attention to a grand pedal-point, *sempre piano*, upon an A-flat, where the basses maintain a following figure very characteristic of its author.

"The overture op. 124 makes little attempt, like its *confrères*, 'Leonora,' 'Egmont,' or 'Coriolan,' to be dramatic, or to portray the deep and terrible emotions which are depicted in those astonishing compositions. But as a piece of lofty, magnificent music, composed for a grand and festive occasion, it fully answers its purpose."

Aria, "Ah Perfido."

Beethoven.

This well-known concert piece, though not published till 1805 (as op. 65), was composed as early as the year 1796, at the same period with "Adelaide." It was written for Madame Duschek, the friend of Mozart, and appears to have been first brought before the public at

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her concert at Leipzig, on the 21st of November of that year. In some editions it bears the rather more appropriate number of "op. 48."

"Ah! perjurd one, deceitful, canst thou so cruelly forsake me, and in these words announce the abrupt departure? Who was ever victim of a treatment more unkind? Go, go, thou false one! Haste from me far away,—wrath from on high shall attend thy flight! If justice dwell in heaven, if pity dwell, all righteous powers with one accord shall chastise thee! Shade always present, I shall, in close pursuit, behold the retribution. The stirring thought already pleases; e'en now I see the terrible lightning flash around thee! Ah, no! ah, no! avenging deities spare him! On him hurl not the bolt. Oh, strike at me! Though he, alas! be faithless, unchanged am I! I lived his only,—let me for him now die!"

Stay, oh stay, in mercy hear me,—  
Friend, revoke the bitter doom  
Art thou, love, no longer near me?  
Soon my home will be the tomb!  
Me to death wouldst thou surrender,—  
All sweet thought of mercy spurn!  
How canst thou for love so tender  
Make such barbarous return?  
Tell me now, in my sore trial,  
Should there not be pity shown?

Good Friday Spell from "Parsifal."

Wagner.

The so-called "*Charfreitags-zauber*" music occurs in the third act. It is Good Friday morn. The scene represents a flowery meadow, which, as if made fertile by the holy tears of repentant

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sinner (as Wagner has poetically expressed it), glows with beauty at an early dawn on a sunny spring morning. The only habitation visible is a small hermitage, the retreat of Gurnemanz, an aged knight of the Grail. Parsifal, arrayed in full armor, arrives upon the scene, after many years' wandering and purgation, and is recognized by Gurnemanz as the savior of the Grail by the fact that he is carrying the long-lost spear, for the loss of which precious relic the Brotherhood of the Grail have suffered the direst calamities. The action of that portion of the scene, the accompanying music of which is about being played, includes the anointing of Parsifal as the future King of the Grail; Parsifal's baptism by Kundry; and Parsifal's reflections on the position in which he finds himself.

The music, in its arrangement as a concert piece, may most properly be regarded as a "tone-picture," descriptive of the peaceful stillness of a sunny Good Friday morn, and suggestive of such solemn thoughts as fill a contemplative Christian mind at such a time. In regard to its exquisite beauty as "absolute" music there can be no question. An analysis of its contents shows it to be based on a series of typical phrases, or "leading motives" as they have come to be called, which, with a single exception, have been employed in previous parts of the drama, and for hearers of the entire work, have by this time become familiar and recognizable as to their significance.

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O hall of song, I give thee greeting!  
 All hail to thee, thou hallowed place!  
 'Twas here that dream so sweet and fleeting  
 Upon my heart his song did trace.  
     But, since by him forsaken,  
     A desert thou dost seem!  
     Thy echoes only waken  
     Remembrance of a dream!  
 But now the flame of hope is lighted,  
 Thy vault shall ring with glorious war;  
 For he whose strains my soul delighted  
 No longer roams afar!  
 All hail to thee! all hail to thee!

### ENTR'ACTE.

"Wagner and Schumann had points of contact enough to make them the best of friends. They were born in Saxony at about the same time, and were inspired with similar desires to elevate and emancipate German music. They were in direct or indirect communication with each other for years, lived long in the same city, and had scores of common friends. Nevertheless, they remained inimi-

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cal. Wagner tried several times to draw nearer to his great contemporary, but was received with such marked coldness that he gave up his conciliatory policy as an impracticable undertaking. 'Schumann is a gifted musician,' Wagner remarked to a friend shortly after his arrival in Dresden from Paris, 'but an unbearable man. As soon as I got here from Paris I called on him, related my Paris experiences, spoke of French musical matters and of German music, art, and literature; and he during all this remained all but dumb. Na-a-a, a man can't do all the talking. An unbearable man, I say!' Schumann, on the other hand, congratulated himself that he seldom fell in with Wagner, who, 'although a very well-informed and gifted man, talked incessantly and beyond all endurance.'

"In letters, Schumann expressed derogatory opinions of some of Wagner's operas. Late in 1845 he wrote from Dresden to Felix Mendelssohn concerning 'Tannhäuser': 'Wagner has another opera ready,—undoubtedly a gifted fellow of crazy impulses and bold beyond all limit. The aristocracy has not yet recovered from its enthusiasm over "Rienzi." In truth, however, he can hardly write four successive measures well. As to pure harmony, he is all at sea. The music is no hair's-breadth better than "Rienzi," only heavier and more forced. If a man says anything, however, every one exclaims, "Ah, jealousy!"'

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“In 1846 Schumann and Wagner met frequently at a literary musical club, but had as little as possible to do with each other. In November of this year Wagner read for the first time the text of ‘Lohengrin’ before the club. ‘For years,’ wrote Schumann to Mendelssohn, a few days afterward, ‘I have had a similar text in my mind, at least one from the time of the Round Table; and now I must dump it all overboard.’ Nor did time seem to do much toward softening Schumann’s criticisms of his great contemporary. ‘What you write me about Wagner,’ he says, in a letter from Düsseldorf to a friend in 1853, ‘interested me very much. He is, if I may use the expression, not a good musician. He has no sense of form and harmony. You must not judge him, however, from excerpts for the piano. Many passages in his opera, were you to see them on the stage, would move you deeply. Although there may not be the clear sunlight of genius in his music, there is often a secret charm which masters the senses. But, as I said, the music, separated from the action, is insignificant, frequently dilettanteish, empty and repulsive; and it is unfortunately a proof of a spoiled taste and education that persons venture to compare the masterpieces of the German drama unfavorably with Wagner’s work. But enough. Time will give the final decision.’ Despite all this disapproval, Schumann always maintained that Wagner’s operas produced a mighty effect on the stage; and forty years ago in Germany it required considerable courage to make even this acknowledgment.

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"H. Erler, who learned most of these details of the Schumann-Wagner relationship in Venice from C. G. Ritter, Schumann's pupil, thinks that the cause of Schumann's bad feeling toward Wagner was the failure of Wagner to produce 'Genoveva' at Dresden. To be sure, Wagner expressed the opinion that the production of 'Genoveva' would conduce greatly to the honor and advantage of the royal opera. Nevertheless, the production did not take place. Schumann was offended, and could never forgive Wagner, the composer, the injury which he thought Wagner, the orchestra leader, had done him."

**Symphony No. 3, in E-flat, Op. 97.**

**Schumann.**

*Lebhaft (vivace).*

*Sehr mässig (molto moderato).*

*Nicht schnell (andante).*

*Feierlich (religioso).*

*Lebhaft (vivace).*

This splendid symphony, though numbered the third, is really the last of Schumann's four. It was composed between the 2d November and 9th December, 1850, and therefore very shortly after its author had entered on his office as Director of the Music at Düsseldorf, of which he first discharged the public functions on the 24th of the preceding October. The symphony is known in Germany as

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“the Rhenish,” probably because Schumann was in the habit of saying that the first impulse toward its composition had been produced on his mind by the sight of the Cathedral at Cologne, and strengthened by the grand ceremonial of the installation there of the Archbishop as Cardinal, which he witnessed while engaged on the symphony. The impression which the ceremony referred to made on his mind he has recorded in the fourth movement or introduction to the *finale*, which in the *MS.* score is entitled “Im Character der Begleitung einer feierlichen Ceremonie,”—as if to accompany a religious ceremonial. The other portions of his work Schumann used to say were intended to have a popular or national (*volksthümlich*) cast, which is most perceptible in the second (answering to the usual *scherzo* or *minuet*) and the last movements, and is probably also implied in the German headings to the movements substituted for the usual Italian ones.

#### First Movement.

The first movement (*lebhaft*), in E-flat, starts at once with its vigorous principal subject, scored for full orchestra, accompanied by the second violins and violas in chords of quavers, and by the rest of the band in notes corresponding with those of the theme. It is impossible, as one listens to this striking opening, not to feel that the composer has something original to say, and means to say it in an original fashion. The strong rhythm in sections of two bars is

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a marked feature. This is continued in a similar strain for twenty bars, and is then attacked *fortissimo* by horns, bassoons, violas, and basses; but hardly has its repetition begun, before, at the fifth bar, an energetic subordinate theme is introduced, and again — after a few bars *diminuendo* — a second “subordinate” subject of importance is introduced. An interlude of twelve bars leads back to the tonic, and starts the principal subject again *fortissimo*. The two subordinates follow, though transferred to keys which modulate gradually toward G minor, in which the “second subject” proper is then introduced, melodious in character, and in instrumentation and rhythm a complete and charming contrast to what has preceded it (wood-wind and basses). After this the rhythm of the first subject is returned to, and the first part of the movement is speedily brought to a close in B-flat, chiefly by transposed material from the different motives.

At this point in the movement a repetition of the entire first part generally takes place; but Schumann breaks through the rule, and proceeds at once to the middle portion or development of his movement, leaping at one bound from the key of B-flat to that of G major. From this point the different subjects and phrases already noted are worked thematically with great ingenuity and effect for nearly two hundred bars. The fiery principal theme and its more graceful and feminine relative, the second subject, change places over and over again, but never reappear without being transferred to another key, and adorned with some fresh blossom or ornament.

The climax for this wonderful piece of development is reached on the re-entrance of the principal subject in E-flat; that is to say, at the beginning of the third part of the movement. The return to the key of E-flat after so long an absence and so much persistent and almost over-rich modulation, the mysterious *pianissimo tremolo* in the strings, accompanying the melodic strain constructed on the principal subject, and played out *forte* over the B-flat pedal note in the bass, combine to produce something not alone new, but also extremely charming. There are few finer passages in Schumann, or indeed in any orchestral music, than this return. After this, the third part of the movement begins *fortissimo*. It consists of the usual repetitions from the first part of all the leading subjects, with

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the matter of the second subject transferred to its relative keys (namely, from G minor and B-flat to C minor and E-flat), and materially abridged. A vigorous *coda*, in keeping with what has preceded it, and closing in the tonic, completes this noble *vivace*.

#### Second Movement.

The second movement of the work — *sehr mässig* (or, to use the more customary Italian phrase, *molto moderato*) — stands in the place of the *scherzo*; but, instead of the quick and lively time usual in modern symphonies, we have a piece in the mould of the more antiquated and dignified *menuet galante*. Its principal melodies are worked out with great ingenuity in all sorts of imitations.

#### Third Movement.

The third movement, *nicht schnell*, in A-flat, is, in fact, a short *andante*, and has the unpretending form and spirit of a “song without words.” Its subjects are of a calm and conversational character, the orchestra is reduced by the omission of the drums and of all noisy brass, and the whole has the dreamy air and accent of some mediæval Rhine legend. It opens with a melody assigned the clarinets. A second follows, and then a third, in the bassoons and violas, with a pretty moving figure in the ‘cellos, and the whole forms a charming little picture of repose and sweet sadness, with a close of especial beauty.

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#### Fourth Movement.

The fourth movement, *feierlich*, or *religioso*, in E-flat minor, embodies, as already stated, the impressions received by the composer when witnessing the enthronement of the Cardinal in the Cathedral of Cologne. The orchestra is again enlarged to its fullest extent. Indeed, it will be noticed that the trombones—"Tuba mirum spargens sonum"—which Mendelssohn used to say were "too sacred to be often used," and which Schumann in his first symphony showed that he knew well how to handle with religious effect—are here introduced for the first time in the work. The opening subject in E-flat minor is in true antique ecclesiastical form. With the closing E-flat of this theme, an interlude, founded on the previous subject, is associated. The original subject is then continued, mostly treated "in imitation" in the fourth and fifth. The interlude phrase is likewise added and treated in imitation, so that by degrees the movement takes for some time the form of a miniature double fugue. The first variation is marked by a conversion of the rhythm from common to triple time; the second variation by a return from triple to common time, with a new tremolo accompaniment in the 'cellos, violas, and second violins; lastly, its flow is unexpectedly and most effectively arrested by a solemn *fanfare* in B major (all brass and wind) answered *pianissimo* and with magical effect by the strings, flutes, and oboes. The strain in B major is then repeated *fortissimo*, and a short modulatory interlude leads

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back to a closing cadence in E-flat minor. The movement bears witness that harmony and counterpoint, even when employed in the "Stilo Ecclesiastico," can be made powerful dramatic agents, for the whole movement contains but one melodic theme of eight bars; and yet the picture which it aims to represent is complete, and the impressions made upon the mind of a great poet by thousands of people accompanying a grand ecclesiastical ceremony in the magnificent Cathedral of Cologne are faithfully preserved within these wonderful sixty-eight bars of instrumental music.

#### Fifth Movement.

Of the fifth movement, *lebhaft*, or *vivace*, we learn from Schumann's biographer that the composer aimed to embody in it the bustle and flow of Rhenish holiday life, on coming out into the town, perhaps after the conclusion of the ceremony in the Cathedral. It returns to the popular or national character of the earlier movements, and is written in the usual character of a symphony *finale*. Its first part contains three thoroughly developed melodies. The first is of course in E-flat, given out by the strings and soft wind, and repeated by the whole orchestra. The second, if it be not rather the continuation of the former, is also in E-flat, and is a most lively strain. The third, properly the counter-theme of the movement, begins in the key of B-flat in very light style, but is quickly abandoned by an unusual turn into A-flat, the sub-dominant,

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on a new melody. These themes all partake of the character of dance tunes. In the transition from the first two of them to the third, the theme of the preceding movement is introduced; and, at the thematic treatment in the middle part, the interlude phrase of the same movement is introduced and worked in imitation in connection with the different subjects of the *finale*. Toward the end of the movement in the *coda*, the ecclesiastical subject of the fourth movement is introduced in close imitation, accompanied by a figure in the 'cellos in 6-4 time. A short and festive *stretto* concludes the work brilliantly. (Reduction of analysis by Sir George Grove.)

The first performance in Boston of the E-flat (Rhenish) symphony was given by the Harvard Musical Association on Feb. 4, 1869. Performances at Boston Symphony Concerts: Nov. 24, 1883; Feb. 21, 1885 (Mr. Henschel); April 21, 1888 (Mr. Gericke); Jan. 25, 1890 (Mr. Nikisch).



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## PROGRAMME

OF THE

# Second Rehearsal and Concert.

FRIDAY AFTERNOON, OCTOBER 16, AT 2.30.

SATURDAY EVENING, OCTOBER 17, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES PREPARED BY

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Friday Afternoon, October 16, at 2.30.

Saturday Evening, October 17, at 8.00.

## PROGRAMME.

Tschaikowsky - - - - - Suite, Op. 55

Elegie.

Valse melancholique.

Scherzo.

Tema con Variazioni.

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Mascagni - Prelude from the Opera, "Cavalleria Rusticana"

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Massenet - - - - - Overture, "Phedre"

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The Programme for the next Public Rehearsal and Concert will be found on page 59.



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*Elégie.*  
*Valse mélancholique.*  
*Scherzo.*  
*Tema con Variazioni.*

In a late issue of the Vienna *Neue Freie Presse*, Dr. Hanslick gives some interesting extracts from an autobiographical sketch of the foremost Russian composer of to-day, supplemented by some remarks of his own, of which the following is a translation:—

"Tschaikowsky writes: 'I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini, Bellini, and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes.' The love for German music came to the young Russian soon after from a different quarter. He began to take lessons from Rudolph Kündinger, a pianist settled in Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's 'Don Giovanni' came to him as a revelation, almost as it did to M. Gounod. 'It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted.

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So it has been with me up to the present day, and so it will always remain.'

“As yet, Tschaikowsky had no idea that music was to be the business of his life. He had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire, in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano trio in A minor, op. 50. For eleven years he continued to hold the post of teacher of composition,—a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers the works of Tschaikowsky are, on the whole, far more popular than those of Rubinstein.”

Tschaikowsky is an indefatigable worker, as his three hundred compositions abundantly attest. His greatest successes have been obtained with his symphonic compositions; for, with the possible exception of “Eugene Oniégin,” his grand operas have not taken a great hold of the public. This fact confirms the judgment expressed by, César Cui, who says that the author of the “Enchantress” is, above all, a composer of instrumental music, and that his principal

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strength consists in symphony and in chamber music. In vocal music he has never closely adhered to the text and never known how to assimilate its character. He regards the voice as the most admirable and sympathetic instrument, but takes no account of the words, which he considers only as a means of extracting sounds from this instrument. This appreciation is justified by the choice of the texts of Tschaikowsky's romances, which are often of very doubtful value, and by the slight relation of the character of the music to that of the poetry. Cui is also of the opinion that Tschaikowsky's declamation is not always rational, because the text, instead of being the occasion for the music, is often obliged to give way before it. For this reason a number of the composer's romances are charming as music, but very few are irreproachable as romances. Tschaikowsky is essentially a lyrical rather than a dramatic composer. The character of his music is generally melancholy, effeminate, tender, and plaintive, and affects the minor tone. As an orchestral conductor, Tschaikowsky directs his musicians with metronomic precision and with great authority.

It is said that Tschaikowsky lives very secluded in a small city near Moscow called Moidanovo. He sees but few persons, and never goes to St. Petersburg or even to Moscow, unless called there by a rehearsal of his works. He composes while taking long walks, always noting down in a little book musical ideas as fast as they come to him, and writing them out when he returns to his house. His principle is to work at any time, believing that inspiration comes with labor. Even though the first inspiration may not be of the highest quality, there is always time enough to reject it upon revision. A great many of the Russian composers, he says, dream and wait for their inspiration; and, as this inspiration does not come as quickly as they desire, they try to aid its coming by drinking;—a means that has caused many of them to end tragically.

Tschaikowsky is tall and slender, with a high forehead and long, straight hair, entirely white. His large blue eyes, well-formed

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nose and mouth, fresh complexion, and mustache with its up-turned points, give to his physiognomy a young look in spite of his white hair.

The Suite, op. 55, is an interesting example of Tschaikowsky's vigorous scoring, his mastership of musical means, and of the deep sentiment, often rising to passion, which pervades his works. It is a matter of regret that space can be spared for a sketch of the last movement only, which, while it displays the technique of the master to the greatest advantage, is exceeded in expression and emotional value by the three which precede it. It may be said that the *élégie* and *valse* are scored for full modern orchestra, including English horn in both movements and harp in the first; while the additional apparatus employed in the fascinating *scherzo* includes triangle, drum, and tambourine.

#### THEME AND VARIATIONS.

The melody is stated by the first violins, with an accompaniment of detached chords.

##### VARIATION 1.

Instruments: flutes, clarinets, strings.

The theme is given to the whole of the strings (*pizz.*) in unison, while the wind instruments, in octaves and two parts, have a counterpoint above it.

##### VARIATION 2.

Instruments: three flutes, oboes, clarinets, bassoons, four horns, strings.

This Variation takes the form of a *moto continuo* for all the violins in unison, the other instruments supplying a light and tripping accompaniment.

##### VARIATION 3.

Instruments: three flutes, clarinets, bassoons.

In its first and third sections the melody here falls to the princi-

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pal flute; the second flute executes a counterpoint of triplet semi-quavers; the third flute, first clarinet, and first bassoon fill in the harmony; the second bassoon is silent, and the second clarinet sustains a tonic pedal. In the second section the melody is taken up by the second clarinet, the other instruments having a more elaborate and polyphonic accompaniment.

#### VARIATION 4.

Instruments: full orchestra, including English horn, three flutes, tuba, three drums, and cymbals.

The key here changes to B minor (*pochissimo meno animato*), and a new form of the theme presents itself. The second section of the theme is scored for the full orchestra, the melody falling to the graver instruments, the acuter having a brilliant *fioratura*.

#### VARIATION 5.

Instruments: three flutes, oboes, clarinets, bassoons, strings.

Throughout this Variation (G major) the subject is treated contrapuntally.

#### VARIATION 6.

Instruments: same as in Variation 5, with side drum added.

The melody (*allegro vivace*) here takes the form of quaver triplets, accompanied by detached chords.

#### VARIATION 7.

Instruments: flutes, oboes, clarinets, bassoons.

In this case the subject is transformed into a chorale tune.

#### VARIATION 8.

Instruments: English horn and strings.

The eighth Variation gives the theme (*adagio*, A minor) to the English horn (*molto cantabile e espressivo*), the strings alone accompanying, contrabassi *tacent*. In this accompaniment all the sections of the strings are divided, the violins playing *tremolando* throughout.

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## VARIATION 9.

Instruments : full orchestra, with solo violin.

The melody now appears in the violins (*allegro molto vivace*, A major), one clarinet and four horns accompanying with tonic and dominant chords on a dominant pedal. A triangle is used. The treatment of this form soon reaches a climax (*più presto*), and is followed by a *cadenza* for the solo violin, leading to the next Variation, in which that instrument is conspicuous.

## VARIATION 10.

Instruments : full orchestra, with bass drum, tambourine, and solo violin.

We have here (*allegro vivo e un poco rubato*, B minor) an almost continuous violin solo, somewhat in the manner of a *capriccio*. Its accompaniment very largely consists of detached chords.

## VARIATION 11.

Instruments : wood-wind, horns, strings, solo violin.

This Variation (*moderato mosso*, B major) is constructed upon a tonic pedal, sustained by the double-basses and bassoons. Apart from the violas and 'celli, which have a moving counterpoint of quavers, the other instruments carry on two concurrent themes.

## VARIATION 12. *Finale : Polacca.*

Instruments : full orchestra.

This very brilliant and showy *finale* (*moderato maestoso*), worked out at considerable length and with some elaboration, should have much space for analysis. Careful listeners will observe fragments of the theme and its derivatives in various forms, all wrought into a whole which yet appears largely independent of them. The episode consists of a contrasted melody, and is followed by a return of the principal section.

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It is more than two generations since Italy resigned her leading position in music to the kingdom of Germany.

The succession is a natural one; for it stands for the domination of the intellectual over the sensual. But with Verdi passed the "Traviata" period, a new light began to dawn south of the Alps, which Verdi himself reflected in his "Aïda," the Manzoni Requiem, and "Otello." Contemporary with him in his later period are Ponchielli and Boïto. The new Verdi and these his *confrères* write with no less emotional force than the composers of the previous puerile Italian group, whose popularity with the present generation of Americans depends almost wholly upon the older promoters of the barrel-organ industry, who continue to grind the "Phantom Chorus" and the "Liberty Duet" which their more progressive brethren in the trade have long since discarded in favor of the "Pilgrims' Chorus" and "Céleste Aïda." But these Italians of the present, while retaining their passion for tune, have emulated their colder neighbors of the North, and in their compositions for the theatre have dignified their art by giving a greater unity to the relation of music and text, and by a more serious consideration of the possibilities of the orchestra as a factor in dramatic expression. The opera is the form of musical expression most natural and attractive to the warm and comparatively superficial temperament of the Italian, and it is to the theatre one looks for positive signs of a musical change among them. Following Boïto, the composers who have come out of Italy, to whom the world has given ear, are Franchetti and Pietro Mascagni. The son of the Jewish banker is still an unknown quantity; but the Livornese lad has already struck fire.

The story of "Cavalleria Rusticana" (Rustic Chivalry) is to-day known in two hemispheres. An eminent amateur and publisher of Milan offered a prize for the best one-act opera. The successful competitor among seventy-two was Pietro Mascagni, whose early life,

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spent at the conservatory at Milan and with itinerant companies performing standard works, gave no indication of future greatness or even temporary fame. It was at Cerignola that Mascagni first heard of the prize competition, but fifty days before the limit of time would expire. The call to compose seemed that of fate, but he despaired of a libretto. His friends, knowing what he wanted, took one of Verga's stories and fashioned the book of "Cavalleria Rusticana," sending the sheets piece by piece to the waiting musician. The opera was completed in time, and won the unanimous verdict of the committee appointed to adjudicate for the enterprising publisher, Sonzogno of Milan. He immediately published the work at his own expense, and it was first performed at Rome, May 17, 1890. From Rome it went northward, bounded the frontier, and was heard in Berlin, Dresden, and other progressive capitals of Europe. The momentum resulting from the first performances among the hot-blooded Italians seemed scarcely to cool when the work reached Germany, and at the present writing the United States is being treated to performances of the work, so piratical and unworthy in the main as to sadly misrepresent the composer.

Mascagni's model is evidently Verdi; but the younger man brings to his task a youthful vehemence—not license, for his opera is cast in conventional Italian form—which tells with astonishing force.

The melodic material of the prelude, which is full of violent contrasts of mood, consists for the most part of themes which have prominence in the opera. Midway its progress is interrupted by the introduction of a serenade for Turiddu (tenor), who sings to the accompaniment of harps:—

"O Lola, with thy lips like crimson berries,  
Eyes with the glow of love deepening in them,  
Cheeks of the hue of wild blossoming cherries,  
Fortunate he who first finds favor to win them!"



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"On thy threshold blood redly is streaming.  
What do I care if here before thee I perish?  
Yet though I died and found Heaven on me beaming,  
Wert thou not there to greet me, grief I should cherish.  
Ah! Ah!"

(Translation of Nathan Haskell Dole, Schirmer's edition.)

NOTE. — "Pietro Mascagni, the composer, impresses most people who meet him rather unfavorably at first. He seems to be dull. He knows nothing about the business of mounting or producing plays and operas. He refuses to discuss the value of his work, and dislikes praise. For a fortnight after the first presentation of the "Cavalleria Rusticana," he refused to go before the curtain and show himself. He will not come to Milan to live, but insists upon staying a peasant. It does not seem probable that he will ever permit himself to be a social lion."

## ENTR'ACTE.

### HANSLICK ON "CAVALLERIA RUSTICANA," FROM THE "MUSICAL HERALD."

"Unmistakably, a fresh, energetic, and honest talent makes itself felt in the music of 'Cavalleria.' To the present poverty of musical talent must be laid the blame for the great rejoicing which was awakened by this new work, which lost all common sense and which not unfrequently degenerated into a kind of worship. These exaggerations (we shall mention one later) which naturally awoke antipathy should not lead us astray. Success so general, so spontaneous, so great, cannot exist without a sufficient cause therefor. Mascagni's make-up may be expressed, perhaps, most tersely by saying that he is through and through nationally an Italian, while at the same time a modern European. In no instance does he deny his Italian origin. The character of his melodies, their predominance over the accompaniment, the catching rhythms, the closing phrases of the passionate strains,—they are all Italian. On the other hand, modern views as to things dramatic assert themselves in the 'Cavalleria.' The music develops and takes its shape strictly scenically, without the old *aria* form and the old tiresome repetition of words. Marked by unity throughout, sketched as it were in one draught, no padding, no stop-gaps, no passages or trills for the sake of ornament

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alone, no unnecessary effects, are to be found. The harmony, as well as the orchestration, shows German and French influences, but no direct imitation of Wagner. Neither the endless melody nor the tyranny of leading motives oppress the listener. The sun of the Nibelungs has hatched out more than one Wagnerizing composer on the other side of the Alps, but Mascagni does not belong to them. He is an original nature, although, to our way of thinking, no path-breaking genius, not one who draws a furrow across the field of history. That which most strongly and demonstrably shows his talent is the immediate and sure striking of the mood of each scene; also, dramatic expression in its details. A strong sensuousness and a passionate temperament glow throughout the whole opera, which from beginning to end not only interests the listener, but lays hold upon him. How dark, how uncomfortably threatening moves by one the F-sharp minor introduction to the first scene between Santuzza and Lucia! how the shudders seize one at the pulsating E-flats of the double basses at Lola's cry, 'O God, misfortune is at hand!' how the violins start upward in alarm when Turridu calls to his mother before going to his death! To mention many another point of fine or energetic characteristic would be easy. Indeed, one may call everything excellent in this opera, which in a broad sense belongs to the domain of musical conversation, touching more upon excited speech and answer than the realm of real vocal language. In a purely musical sense, Mascagni's inventive power appeared to me interesting and bright to be sure, but by no means rich nor original. It would be difficult, indeed, to find in the 'Cavalleria' melodies of that beautiful and indestructible stamp and outline which add such lustre to the better operas of Bellini, Donizetti, Verdi. In honoring the dramatic Hotspur Mascagni, as the 'Cræsus of Melody,' his admirers went too far in the first intoxication of their enthusiasm. Examine the melodies of the opera, those which appear independently as melodies: Santuzza's *andante appassionata* (which also occurs in the overture), 'Stay, Turridu, stay'; Turridu's

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serenade; Alfio's revenge, *allegro* in F minor, or the prayer, for instance,—surely, it is not novelty, originality, which marks them. The most charming and at the same time the simplest and most natural melody is the *stornello* of Lola, a folk-song the like of which one may hear in Italy or find in the collections of Italian folk-songs by the score. Nor do the bright and merry numbers much surpass the pathetic and sentimental: they lack originality, they are not natural, and an effort seems to have been made to conceal these lacks by employing forced and sharp characteristic writing. In the Wagoner's Song the minor mode and the violent modulations give the lie to Alfio's assurance, 'My heart is ever glad.' This is not glad music, but excited, wild, spiteful. I also feel the lack of natural, spontaneous light-heartedness in Turridu's drinking-song, which only mounts up to its true effect in the refrain with its pretty rhythm of three-measure sections. And the introductory chorus? Is that really the innocent Sunday happiness of peasant people? Is it not rather the feverish breath of an excited political meeting?

"That which charms the listener in many a melody which of itself is neither especially new nor aristocratic can be in greater part attributed to the effective instrumentation. Mascagni is a master of orchestral writing. As a rule, he makes use of his mastery as a true artist should. At times, however, he misemploys it in effects purely material. In the overture the interest is at once caught by the beauty of tone. Unfortunately, however, the composer has been misled by Meyerbeer's example (in "Dinorah") to the mistake of causing Turridu to sing his serenade behind the curtain in the middle of the overture. This serenade belongs on the stage, before Lola's window. The celebrated orchestral *intermezzo* is another charming piece of beautiful tone color. A unison of the violins, swelling mightily to the accompaniment of harps and organ, it floats by the ear like the music of the spheres. Mascagni understands, to a marked degree, the eloquent qualities of the individual instruments. At times he produces the most strange and

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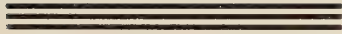


distinguished effects, although it is by no means demonstrated that he invented them all. The soft-repeated blows on the bass drum, in the *finale*, immediately after the challenge, were used by Verdi to express close oppression in the death scene of Desdemona,—indeed, earlier than that, in “Rigoletto.” The beautiful effect of the isolated tones of the harp which strike dominant and tonic (G, C) in the *intermezzo* originated with Boito in Faust’s duet with Margaret. The objectionable side of Mascagni’s instrumentation is the tumult, the deafening noise in which he evidently delights at times. Herein he exceeds Verdi, and converts the merriment of happy peasants into the din of a revolutionary scene. In the accompaniment to the Wagoner’s Song, all the brass, the kettle-drum, the snare-drum, the bass drum, and the cymbals are zealously employed. The frequent doubling of the vocal melody by the trombones shows a lack of taste. Much more reprehensible is the coercion of the trombones to rapid figured passages, as in the first chorus and in Alfio’s song. Our hope that Mascagni’s much-lauded reformation would show itself, in part, in an ennoblement and moderation of the noise of the orchestra, which has grown to be so unsupportable, has been deceived.

“And now what relation does the new opera bear to Verdi? In a pamphlet just from the press and distributed everywhere, *for the explanation of ‘Cavalleria Rusticana,’* all and any musical connection with Verdi is flatly denied. The author, a Herr Pudor, whose pages betray a strong self-satisfaction, calls this opera ‘the first work of the new times,’ ‘the first musical revelation,’ ‘a work that will yet shake the whole musical world!’ To these tidbits of flattery Herr Pudor adds the assertion that Mascagni has nothing in common with Verdi. With Verdi everything is ‘emotional subtlety, emotional display, emotional dissimulation; his music is pompous, but internally hollow,’ etc. No one could say this but one ignorant of Verdi. Verdi never was a dissimulator of emotion: that which strikes one as exaggerated and rough in his operas Verdi felt honestly, and ingenuously put upon paper. Whether or not Mascagni will surpass him, his future large works will show. In the ‘*Cavalleria Rusticana*’ he by no means reaches the melodic freshness, the originality, the inexhaustible invention, of Verdi. He holds aloof, to be true, from many an insipidity of the early Verdi; and this virtue he owes to the new musical views of the time in which he has been brought up. He owes it in considerable part to Verdi himself, whose ‘Aida’ and ‘Otello’ have left unmistakable traces in this, Mascagni’s first opera. ‘On est toujours le fils de quelcun,’ said Beaumarchais. Mascagni by no means fell from heaven, and his musical father positively bears the name—Verdi. To Verdi the Italian opera, and especially Mascagni, owe passionate tension, climaxes, and ‘music that draws blood.’ From young, mighty Verdi he learned glowing sensuousness, from the older Verdi clean-cut declamation. And, oh, how many melodic and harmonic turns and twists! Does not the serenade in the Overture sound Verdi-ish? Is not Turridu’s A minor movement, ‘Permit me, Santuzza,’ with its beating triplets, Verdi-ish? And Alfio’s raging F minor *allegro* in the duet with Santuzza and the vulgar unison passages in the duet between Turridu and Santuzza, are they not Verdi-ish?” (Translation by Benjamin Cutter.)

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## THE INQUIRER.

I ask no flower the question,  
No star invoke to show;  
For neither can ever tell me  
What I should like to know.

I am no ready gard'ner,  
The stars are all too high.  
My brooklet, tell me, can I  
Upon my heart rely?

\*The Emperor Alexander created this nobleman, Prince Rasoumowski, at the Congress of Vienna, in 1815. To Count Rasoumowski and Prince Lobkowitz, Duke of Raudnitz (to whom Beethoven inscribed a greater number of important works than to any one else), the symphonies No. 5 and 6 (C minor and Pastoral) were conjointly dedicated.

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O brooklet, my beloved,  
Thou ne'er was dumb before!  
I seek to know but one thing,  
One brief word o'er and o'er.

"Yes" is one speedy answer,  
The other it is "No,"  
Each little word containing  
My fate on earth below.

O brooklet, my beloved,  
How strange thou seem'st to be!  
I ne'er will tell thy secret,  
Say that she loves but me!

#### MOONLIGHT.

It seemed as if the Heaven  
Had laid on earth a kiss,  
While slumbering 'mid moonlit flowers  
She seemed to dream of bliss.

The breeze sighed o'er the meadows,  
And through the waving corn,  
While hummed the forest shadows,  
And stars the night adorn.

My soul outspread her pinions,  
And through the tranquil air  
Ranged fancy's wide dominions,  
And sought her bright home there.

#### WHISPERING BREEZES.

Whispering, blossom-laden wind,  
Over the fair world sweeping,  
Sing a song with the leaves of the elm,  
For my little one is sleeping.

Bring repose and peace to me,  
Gentle zephyr out of the west;

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Send my troubled spirit rest,—  
Soothe my sorrows all away.

Tenderly blow, O soothing breeze,  
Over the fair world sweeping;  
Sing a song with the leaves of the elm,  
For my little one is sleeping.

Blowing through the leafy green,  
Thou sing'st of sorrows all my own;  
Then in a merry, mocking tone,  
Thou sing'st my joys that once have been.

Fragrant, gentle, whispering wind,  
Over the fair world sweeping,  
Sing a song with the leaves of the elm,  
For my little one is sleeping.

**Overture, "Phedre."**

**Massenet.**

The concert overture, "Phèdre," was written about the year 1870, —by some considered the composer's strongest period,—and, we believe, is the only work of his in this form. In the Greek legend, Phædra, wife of Theseus, falsely accuses Hippolytus, her step-son, to his father. Theseus curses his son, and calls on Neptune to destroy him, which the willing god does. When informed of the death of Hippolytus, Phædra confessed her guilt and hanged herself, or, as some chroniclers say, was put to death by her husband. Euripides, Seneca, and Racine wrote tragedies on this subject.

Each listener must judge for himself as to the dramatic meaning of the overture of Massenet, for the composer furnishes no clew. It is evident to a reader of the score that the musician felt the tragic import of the Phædra legend, and saw but slight grounds for emphasizing its softer episodes. The overture is scored for full modern orchestra, and follows the prescribed form as to statement of subjects, development, recapitulation, etc. Though much use is made of the portentous phrase, *andante molto sostenuto*, C, G minor, with which the overture begins, the melody that, after the opening

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bars, leads out of this, and two others which appear in due course, furnish the principal thematic material. A foreboding, full chord from the whole orchestra, followed by a passage in the strings, thrice repeated, gives the tragic key to the work. Out of this phrase comes a melody for clarinet accompanied by strings. Then the oboe takes it, and afterwards the full wind. The subject is then given a new and impressive treatment: violins, 'cellos, and flute have the theme in broad phrases against an accompaniment in shuddering rhythm by the other strings and tympani, the clarinet playing the melody in shorter periods. This effective treatment gathers force as it progresses, and finally leads up to a statement of the phrase of the introduction, but in changed tempo, *Plus vite et animant jusqu'à l'allegro*, giving it a new character.

A second melody, *allegro appassionato*, still in the minor, follows. Bassoons and 'cellos, accompanied by strings *tremolando*, enunciate it first, then hand it over to full orchestra. A third subject, in contrasting key, may stand for the composer's second theme. It enters, *piano*, in the violins, accompanied by the low wood-wind, and is afterwards carried to a climax *ff*, by full orchestra. This section ended, the composer reverts to the *allegro appassionato* theme, etc. Having these leading subjects well in mind, the attentive listener can follow the composer's use of them to the end of the overture.



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# THIRD REHEARSAL and CONCERT

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Friday Afternoon, October 23, at 2.30.

Saturday Evening, October 24, at 8.00.

---

## PROGRAMME.

E. A. MacDowell - - - - - Suite, Op. 42

(FIRST TIME IN BOSTON.)

Volkmann - - - - - Concerto for Violoncello, in A minor

Brahms - - - - - Symphony, No. 4, in E minor

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Soloist, Mr. ALWIN SCHROEDER.



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## ***Bulletin of General Exercises for week ending Saturday, October 24, 1891.***

MONDAY, at 3 o'clock, Lecture. Subject, "Musical History."—Louis C. Elson.

MONDAY EVENING, at 8 o'clock, Pupils' Recital.

TUESDAY EVENING, at 8 o'clock, Lecture. Subject, "Days with the Birds."—Mrs. Kate Tryon.

THURSDAY, at 3 o'clock, Lecture. Subject, "The Troubadours and their Musical Descendants."—Louis C. Elson.

THURSDAY, Oct. 22, at 8 P.M., Recital in Commemoration of Liszt's 80th Birthday, Miss Estelle T. Andrews and Messrs. Ferruccio B. Busoni, Carl Faelten, Augusto Rotoli, Carl Stasny, and George E. Whiting, participating.

SATURDAY, Oct. 24, at 1 o'clock, Pupils' Recital.

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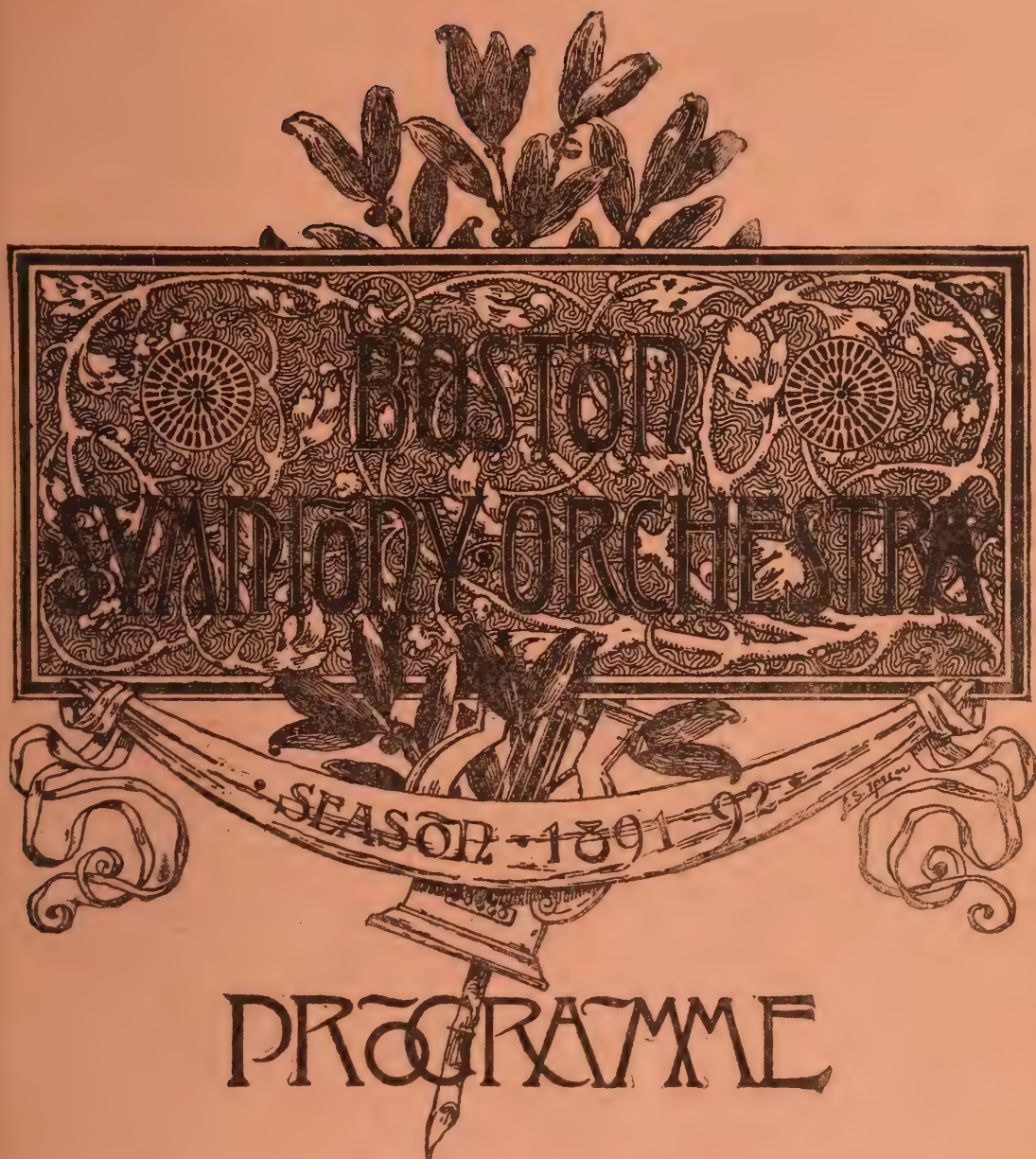
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## PROGRAMME

OF THE

# Third Rehearsal and Concert.

FRIDAY AFTERNOON, OCTOBER 23, AT 2.30.

SATURDAY EVENING, OCTOBER 24, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES PREPARED BY

G. H. WILSON.

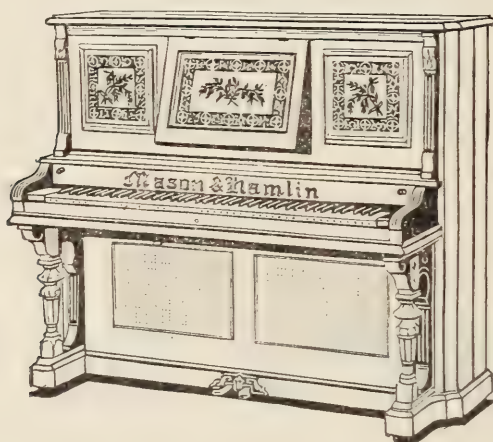
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# THIRD REHEARSAL and CONCERT

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Friday Afternoon, October 23, at 2.30.

Saturday Evening, October 24, at 8.00.

---

## PROGRAMME.

E. A. MacDowell - - - - Suite in A minor, Op. 42

In a Haunted Forest (Largamente misterioso;  
Allegro furioso; Maestoso).

Summer Idyl (Allegretto grazioso).

The Shepherdess Song (Andantino, Semplice).

Forest Spirits (Molto Allegro; Misterioso;  
Molto Allegro; Presto).

(FIRST TIME IN BOSTON.)

Volkmann - - - Concerto for Violoncello, in A minor, Op. 33

Allegro moderato.

Vivace.

Tempo primo.

Brahms - - - - Symphony No. 4, in E minor

Allegro non troppo.

Andante moderato.

Allegro giocoso.

Allegro energico e passionato.

---

Soloist, Mr. ALWIN SCHROEDER.

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The Programme for the next Public Rehearsal and Concert will be found on page 91.



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*In a Haunted Forest (largamente misterioso, allegro furioso, maestoso).*

*Summer Idyl (allegretto grazioso).*

*The Shepherdess Song (andantino, semplice).*

*Forest Spirits (molto allegro, misterioso, molto allegro, presto).*

Mr. MacDowell has written much piano music, a few songs, and the following: For orchestra, piano concerto, No. 1, in A minor, played in Boston, with orchestral parts reduced for second piano, season of 1885-86; in Boston, with accompaniment of orchestra, April 3, 1888; has had frequent performances in other cities, both in this country and in Europe. Piano concerto, No. 2, in D minor, played for the first time in public in New York on March 5, 1888; by the composer with Boston Symphony Orchestra, Boston, April 13, 1888; by the composer, Paris (World's Fair), 1889. Symphonic poems: "Ophelia," New York (1886-87); "Hamlet," New York (1887-88); "Lancelot and Elaine," by Boston Symphony Orchestra, Boston, Jan. 11, 1890. Mr. MacDowell has completed a fourth symphonic poem ("Lamia") and a symphony ("Roland"). The suite played to-day, which is published by Arthur P. Schmidt, of Boston and Leipzig, and two symphonic fragments,— "The

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Saracens” and “The Beautiful Aida” (published by Breitkopf Härtel),—are Mr. MacDowell’s latest compositions in the larger forms. No American composer has been so honored in Europe by existing concert societies as Mr. MacDowell, especial favor having been shown the symphonic poems, “Ophelia” and “Hamlet,” and the first piano concerto.

The new suite, which was played for the first time September 24, at the Worcester (Mass.) Festival, shows Mr. MacDowell’s strongly imaginative trend. It is the first work of symphonic proportions from his pen which has escaped the fetters of traditional form, the first wherein he gives himself unreservedly to that play of fancy of which we have a hint in the orchestral portions of his A minor piano concerto, and in the poetic “Lancelot and Elaine.” For, however stilted may have been the suite form of the ancients, the composer of to-day finds it a happy shelter under which he may exercise an almost absolute freedom.

To each of the movements of his suite Mr. MacDowell has given a suggestive title. The listener has only to picture the moods, in order to enjoy to the full the fantastic, pastoral, tender, and brilliant

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music, in which the full modern orchestra (save in the middle movements) is used with the skill of a Moszkowski and the color-sense of a Goldmark.

**Concerto for Violoncello, Op. 33.**

**Volkmann.**

*Allegro moderato.*

*Vivace.*

*Tempo primo.*

Robert Volkmann was by birth a Saxon. When a youth, he was instructed in music by his father, but at the age of twenty-one he went to Leipzig to study. He remained there three years, under the direct influence of Schumann, whose works he greatly admired. His next move was to Prague, then to Pesth, where he established himself, adopting Hungary as his country, the earnestness of his preference and his susceptibility to national influences being apparent in his compositions which belong to the period of forty years spent in Pesth.

Volkmann was a prolific composer, and worked in every musical field save that of opera. His vocal pieces are numerous. Souvenirs,

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sketches, dances, melodies, marches, and the like, form the bulk of his contribution to the department of pianoforte music. In orchestral and chamber-music he was much more ambitious: two symphonies, in D minor and B-flat respectively; two overtures, "Richard III." and a "Fest Overture"; two serenades for strings; six string quartets; the concerto for violoncello; two pianoforte trios; and many other things less pretentious,—testify his activity. The symphonies and overtures, several of his quartets, and the violoncello concerto are familiar to Boston. Volkmann was very peculiar in his mode of living, reticent, and morose. He preferred seclusion, attending concerts only to hear his own music, when he always wore a dress coat and white tie, in order to be in readiness for the call upon the stage which he expected. Although he died of heart trouble after a day of only usual activity, his eccentric life seemed to justify the report at one time circulated,—that he starved to death.

Several years ago Louis Ehlert wrote a careful estimate of Volkmann's music. In summing up, he said (from the "Tone World"): "He has been termed the 'Hungarian Gade,' a title representing

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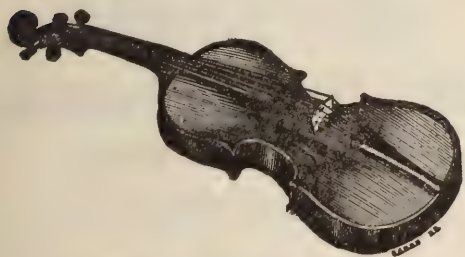
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But here, at the outset, it is only due to the ancient and curious race I am dealing with to place it on record that they are of a different opinion. According to the Chinese way of thinking, music is *the* particular art on which they pride themselves. It has always been a special object of attention of Chinese monarchs, and from the earliest dates it has invariably been styled the science of sciences, "the rich source from which all others spring." That it finds no favor in European ears, that we condemn it as harsh, unrhythmical, and discordant, is not to be wondered at, considering that we are at best, to the self-sufficient Celestials, but so many "outer barbarians" making an aggregate of "red-headed devils." Your true Chinaman is an assertively superior being, who not only puts the clock of his ancestral antiquity back several thousand centuries prior to anybody's else, but, with characteristic placidity, claims precedent of possession in most of the sciences and arts. Among others, he helps himself to music; and the only pity is, as he had first pick, he didn't take a better sort. The kind he has got (which is held to be vastly superior to the European article) was invented for him by one Konei, who lived a thousand years before Amphion, and who, when

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he struck harmonious chords, was encompassed by the beasts of the fields "leaping for joy." Two other gentlemen, of somewhere about the same uncertain period, named respectively Linghen-Konei and Pinmow-Kia, also became invested with a kind of melodious odic force over stones, beasts, and men,—a power basely cultivated by Orpheus, and introduced ten centuries later to an appreciative circle of Western *cognoscenti* without any regard for reserved musical rights.

I think all Europeans who have heard Chinese music in full blast will agree with me as to its moving power. In Shanghai, where I was daily treated to the pure, unadulterated article for over three years, it used to move me,—you could hardly believe how far. And yet the very notes that would cause me to thrust my fingers in my ears and fly as from a pestilence of sound would bring the natives to their doors to linger lovingly on each disjointed blast and unexpected bang. The principle by which this extraordinary assortment of noises is governed has always been an impenetrable mystery to me. I believe that amiable and well-meaning French missionary at Peking once set about a methodical sifting and sorting of the mena-



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gerie of sound,—the octaves and gamuts of grunts, snorts, howls, and roarings that go to make up classical Mandarin airs. He reduced them, I should think, to a semblance of a system and himself to despair at one and the same time. For it is the unexpected that invariably happens in Chinese music. Whether this is the outcome of an imperfect knowledge on the part of the musicians of the music they are playing, of nervousness, or what the Americans expressively term “sheer cussedness,” I have never been able to fathom. But the fact remains that to Western ears surprise is the motive dominating Chinese orchestration. Let us take, for instance, the selected players who may be seen any day running through a native city at the side of a Taoti’s or Prefect’s chair. A flute may begin it,—a bamboo one, with six holes for the fingers, and four orifices filmed over to form different sorts of “buzzers.” The flute commences rather well, and we are beginning to think that we have been too hard on Chinese music, when one or two of the “buzzers” are set to work, and straightway the air resounds as with a myriad of infuriated blue-bottles. This seems to raise a kind of Celestial Cain within the breast of a brother musician with the cymbals, who

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frantically plies his brazen disks for a full minute dangerously near the head of the now silenced flute-player, and would probably brain him in his professional fury if the man with the gong at his heels didn't break in with an excruciating clash, like the simultaneous dropping of a dozen tea-trays. This arouses the horns, who commence to blow themselves black in the face, and thus drown the clanging of the runner with the bells and his brother coolie with the drum. One of the horns is straight, like a tantivy coach horn, only worked with a slide on the trombone principle to give it extra terrors; the other with a crooked stem, in which the wind gets stifled and congested till it blares out helter-skelter half a dozen commingled notes on the shuddering air. Thus the Celestial band proceed at a sling trot by the side of the mighty Mandarin's chair, now playing fitfully and with spasmodic intervals, then taking a single or a double innings, and next combining all their forces in one wild Wagnerian effort which makes the walls of the narrow foetid streets re-echo and crack with a triumph of fiendish discords.

*(To be continued.)*

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#### First Movement.

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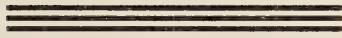
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opens with the first principal subject, given out by the first and second violins, and accompanied by *arpeggios* of quavers on the part of the violas and 'cellos, the bass and intermediate harmonic parts being supplied by the double basses, wood-wind, and horns. Dove-tailed with this, and entering with its penultimate note, a series of sequences follows. Then follows a partial repetition, or rather modification, of the latter half of the first subject, tending in the direction of the parallel key (G major) and leading to the second subject proper. This is unusually extended in its scope, and indeed may be said to consist of a long series of distinct and well-marked themes, strongly contrasting with each other, but closely knit together. First, a *cantabile* theme for the violins, immediately responded to, on the part of the wood-wind and horns, by one of an almost heroic character. Next, a second *cantabile* theme, given out by the 'cellos and horn, against a moving bass *staccato*, arrests our attention. After having been taken up by the violins, it is broken in upon by one previously heard, which in turn gives way to a unisonous theme distributed between the strings and wood-wind, leading to a third *cantabile* theme, sustained by flute, clarinet, and horn, against a *pizzicato* accompaniment for the strings. Joining on with this, yet another theme is heard before the "working out" section of the movement is reached. This first expositional section of the movement is not brought to a full close; nor, indeed, after the nineteenth bar from the commencement is a single full close to be found till the very end. Consequently, there is no repetition of the first section, but it merges imperceptibly into the "working out" section. In the course of this, nearly all the material quoted is argely elaborated and developed. As special points of interest, attention may be called to the manner in which fragments of the

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leading themes are contrapuntally treated and invested with importance. Again, attention may be drawn to the thoroughly Beethovenish plan which Brahms has adopted of holding the listener in suspense on approaching the "recapitulation" section, by ushering it in with an oft-repeated fragment of the principal subject. As up to this point exposition, development, and elaboration of themes have been borne in view, so now in the "recapitulation" section compression becomes the order of the day; and, though it must be confessed that the first movement of this fourth symphony of Brahms is "a hard nut to crack" on a first hearing, the listener who has thoroughly digested what has gone before will have little difficulty in following it to the end.

#### Second Movement.

The second movement, *andante moderato*, is prefaced by a short horn call, re-echoed by the bassoons, oboes, and flutes, and leading to its principal subject, sustained by clarinets and accompanied by

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the strings (*pizzicato*). The discussion of this is succeeded by a modification of it, which soon gives way to what may be taken for a preparation of a second subject, started by the 'cellos. After a further elaboration of the matter which preceded it, this is presented again, but now transposed to E major and transferred to the first violins. A short *coda* based upon its earlier portion brings the movement to a quiet end.

### Third Movement.

The third movement, *allegro giocoso*, is cast in the so-called rondosonata form. Its principal subject on each recurrence is subjected to variety of treatment. Following a plan which increasingly obtains in modern symphonies, Brahms makes this his third movement not a *scherzo*, but a species of *intermezzo*. The chief subject borders on the grotesque. The various episodes introduced are fantastic in character, while the scoring, with prominent parts for piccolo and triangle, certainly suggests the theatre.

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The fourth and last movement, *allegro energico e passionato*, takes the form of a passacaglia,\* an old dance (in three-four time) of Italian or Spanish origin, similar in character to the chaconne, and constructed upon a ground bass. It differs, however, from the chaconne in the fact that it is of a less solemn character than this; and, while in the chaconne the theme is invariably kept in the bass, in the passacaglia it may be used in any part, and often so disguised and embroidered amid ever-varying contrapuntal devices as to become hardly recognizable. In other words, this final movement might be defined as consisting of a given eight-bar theme, followed by a series of variations upon or metamorphoses of it.

To give an idea of the series of some two dozen variations which follow is beyond the limit of a programme book. It must suffice, therefore, to say that in each variation the germinating property of the theme is easily to be recognized by the eye of the score-reader, if not by the ear of the listener. This final movement, as ingenious

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as it is highly effective for those who listen to it in a proper spirit, forms a worthy conclusion to a work which, on account of the rich thematic material and treatment of its first movement, the substitution of a movement in rondo form for the usual *scherzo*,—as sprightly and animated as any *scherzo*,—and the adoption of a *quasi-passacaglia* for the *finale*, might fairly be quoted in evidence of the truth of the allegation that musical art is progressive, and that the old established forms are capable of modification and extension without degenerating into formlessness.



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The author, who has done the work as a labor of love, was for several years the musical editor of the *Philadelphia Press*, part of the time holding simultaneously the same position on the *Evening Bulletin*.

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# Fourth Rehearsal and Concert.

---

Friday Afternoon, October 30, at 2.30.

Saturday Evening, October 31, at 8.00.

---

## PROGRAMME.

Richard Strauss    -    -    -    -    Symphonic Poem, "Don Juan"

(FIRST TIME IN BOSTON.)

Rubinstein    -    -    -    -    Concerto for Pianoforte in D minor

Beethoven    -    -    -    -    -    Symphony No. 6, "Pastorale"

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L. V. BEETHOVEN,

Andante, F major

R. SCHUMANN,

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A. HENSELT,

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F. CHOPIN,

SCHUBERT-LISZT,

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{ Polonaise, Op. 53.

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"	-	December	14
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## *Bulletin of General Exercises for the Week ending Saturday, October 31, 1891.*

MONDAY, at 3 o'clock, Lecture. Subject, "**Musical History**."—Louis C. Elson.

MONDAY EVENING, at 8 o'clock, Pupils' Recital.

TUESDAY EVENING, at 8 o'clock, Lecture. Subject, "**What is Education?**"—Dr. A. D. Mayo.

THURSDAY, at 3 o'clock, Lecture. Subject, "**Bayreuth and the Wagner Festivals**."—Louis C. Elson.

THURSDAY EVENING, at 8 o'clock, Faculty Concert.

**PROGRAMME:** Haydn.—String Quartet, C major (Kaiser Quartet), Messrs. Emil Mahr, Chas. McLaughlin, Emil Sauer, and Leo Schulz.  
Schumann.—Trio for Pianoforte, Violin, and 'Cello, D minor.  
Mrs. Bertha Maas and Messrs. Mahr and Schulz.

SATURDAY, at 1 o'clock, Pupils' Recital.

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VOICE—January 7th and 8th, from 9 to 12 A.M., from 2 to 5 and from 8 to 10 P.M. Applicants are required to bring their music.

ORCHESTRA—January 4th, from 4 to 6 P.M. Applicants are required to bring their instruments.

CHORUS—January 6th, from 8 to 10 P.M.

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## PROGRAMME

OF THE

# Fourth Rehearsal and Concert.

FRIDAY AFTERNOON, OCTOBER 30, AT 2.30.

SATURDAY EVENING, OCTOBER 31, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES PREPARED BY

G. H. WILSON



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# Fourth Rehearsal and Concert.

---

Friday Afternoon, October 30, at 2.30.

Saturday Evening, October 31, at 8.00.

---

## PROGRAMME.

Richard Strauss    -    -    -    -    Symphonic Poem, "Don Juan"  
(FIRST TIME IN BOSTON.)

Rubinstein        -        -        Concerto for Pianoforte in D minor, No. 4, Op. 70  
Moderato.  
Moderato assai.  
Allegro assai.

Beethoven        -        -        -        -        -        Symphony No. 6, "Pastoral"  
Allegro ma non troppo.  
Andante molto moto.  
{ Allegro.  
  Allegro.  
{ Allegretto.

---

Soloist, Mr. ALFRED GRUENFELD.

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The Programme for the next Public Rehearsal and Concert will be found on page 123.



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In 1881 a young fellow of eighteen was introduced to Raff, at Wiesbaden, by Hornstein, a musician of some local prominence, who strongly urged the young man's talents. The youth was Richard Strauss, who came from Cologne, where his father was a player in the orchestra. Raff seems to have turned the young man over to Von Bülow, then conductor of the fine orchestra of the Duke of Meiningen; for it is not long before Strauss's Serenade, op. 7, is played under Von Bülow's bâton, while the composer accepts a violinist's place in the Meiningen band, of which he is soon after *Concertmeister*. When Von Bülow resigned, Strauss was appointed his successor. He remained in this important post until the duke proposed reducing the orchestra, when he went to Munich as associate conductor. After three years in the Bavarian capital (1886-89) Strauss was appointed court conductor at Weimar, which position he still holds.

It was doubtless through Von Bülow's influence that Strauss secured Aibl, of Munich, as publisher; but very probably it was the worth of the new composer's music that led the publisher to make the list of his compositions a comparatively long one. Strauss studied under Court Conductor Fr. W. Meyer, at Munich, where, in 1881, his first string quartet and his first symphony were successfully performed. Since then he has written a 'cello sonata (op. 6); a pianoforte quartet (op. 13), which received the first prize at the Berlin Tonkünstler-Verein competition; a violin sonata (op. 19); a second symphony in F minor (op. 12); the symphonic fantasia, "Italy"; and three symphonic poems, "Macbeth," "Tod und Verklärung," and "Don Juan." The fantasia ("Italy"), played at the Boston Symphony concert of Dec. 22, 1889 (Mr. Gericke), is the only composition for orchestra by Richard Strauss heard in Boston.

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The symphonic poem "Don Juan" was written in November, 1889, and played for the first time at Weimar. It was suggested by a poem of Nicolaus Lenau. The work is richly scored, and is a brilliant, audacious composition. The poem in John P. Jackson's translation :—

O magic realm, illimited, eternal,  
Of gloried woman,—loveliness supernal!  
Fain would I, in the storm of stressful bliss,  
Expire upon the last one's lingering kiss!  
Through every realm, O friend, would wing my flight,  
Wherever Beauty blooms, kneel down to each,  
And—if for one brief moment, win delight!

I flee from surfeit and from rapture's cloy,  
Keep fresh for Beauty service and employ,  
Grieving the One, that All I may enjoy.  
The fragrance from one lip to-day is breath of spring:  
The dungeon's gloom perchance to-morrow's luck may bring!  
When with the new love won I sweetly wander,  
No bliss is ours upfurbish'd and regilded;  
A different love has This to That one yonder,—  
Not up from ruins be my temples builded.  
Yea, Love life is, and ever must be new,  
Cannot be changed or turned in new direction;  
It cannot but there expire—here resurrection;  
And, if 'tis real, it nothing knows of rue!  
Each Beauty in the world is sole, unique:  
So must the Love be that would Beauty seek!  
So long as Youth lives on with pulse afire,  
Out to the chase! To victories new aspire!

It was a wond'rous lovely storm that drove me:  
Now it is o'er; and calm all round, above me;  
Sheer dead is every wish; all hopes o'ershrouded,—  
'Twas p'raps a flash from heaven that so descended,  
Whose deadly stroke left me with powers ended,  
And all the world, so bright before, o'erclouded;  
And yet p'raps not! Exhausted is the fuel;  
And on the hearth the cold is fiercely cruel.

Strauss dedicates his "Don Juan" to his friend Ludwig Thuille.

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*Moderato.**Moderato assai.**Allegro assai.*

Here is a glimpse of Rubinstein in 1891, written from Dresden,\* by his friend and companion Alex. McArthur, who journeyed from St. Petersburg early in the present month to consult with his master regarding future plans, Rubinstein having permanently left Russia. "Now, were I one of the rampant admirers of the great artist," writes Mr. McArthur to the *Musical Courier*, "I suppose I shouldn't have waited to remove the dust from my travelling clothes nor the smoke smuts from my face till I had rushed off to his lodgings; but I know Rubinstein better, and respect his methodical ways, so I not only waited to relieve myself of my travel stains, but I had supper and slept. I even dressed leisurely next morning, took a stroll about the town, paid my respects to Raphael's glorious Madonna, dined, and then only bent my steps in the direction of Pension Mosle, where Rubinstein is staying. All this I did because I knew Rubinstein would be composing all the morning, and after the German early dinner would be smoking his cigarettes in idleness. Greetings over, I commenced to relieve myself of the messages confided to my care; but Anton Gregorewitch stopped me half-way with a laugh and wave of his hand. 'Oh, enough! Just look at that,' he said, pointing to a heap of letters, some of which were later handed over to me to answer. 'I know all you have to say: everything goes wrong in St. Petersburg without me. But that doesn't

\* Rubinstein, while in Dresden, was induced to touch a piano for a few minutes at a musicale. A young gentleman, either English or American, said to him, with a patronizing smile, "Well, you play very well." With the gravest manner and not the slightest tinge of sarcasm, Rubinstein bowed low, and replied, "I thank you very much for your encouragement."

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matter. I stay here for a few weeks longer, and then — well, unless I die — to Paris.'

"Rubinstein seemed in excellent health. On his writing table a huge packet of manuscript lay, which I recognized as the continuation of 'Moses,' and he expressed himself well pleased with life in Dresden. He is now busy organizing a tour for his pupil, Sophie Posnansky, who is with him.

"Next day I took leave of Rubinstein for a short time, but before leaving we had a long talk, and, among many interesting things, he told me that he has nearly decided to go to New York next season; that he is awaiting the coming out of his new book, 'Talks about Music,' with anxiety, as he has spoken out about European music and musicians with more freedom than policy, and fears he must have to fly to some uninhabited land to escape the wrath he knows he must arouse; and, finally, unless the French boycott him for his attacks on them, he hopes soon to be in Paris, and he is looking forward with pleasure to his stay there."

---

Anton Rubinstein is the composer of five concertos for piano and orchestra,—the number written by Beethoven. The one in D minor is a decided example of classic methods, and bears out the opinion sometimes expressed that Rubinstein's style in chamber music "may be considered as the legitimate outcome of Mendelssohn," save that the Russian master lacks the fine self-restraint which made his illustrious exemplar the finished artist he undoubtedly was. It should also be observed that, in the present work, Rubinstein trusts for effect solely to the means upon which the classic composers placed reliance. There is in it nothing of a sensational character, and the fullest orchestra employed consists of no more than piccolo, flutes, oboes, clarinets, bassoons, trumpets, two horns, drums, and strings.

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## First Movement.

The first movement (*moderato*, D minor, C) pays respect to prevailing form by starting with a *tutti*, in which, however, only one of the principal themes is set forth. There are many such modifications of the regulation opening to be found in works of an orthodox character, but every composer has not thought fit to go as far as Beethoven went in his fourth and fifth concertos, and put forward the solo instrument at once. Rubinstein here takes a middle course. Like the rigidly formal, he holds the pianoforte in reserve, but concedes something to a free modern spirit by cutting down his *tutti* to the smallest dimensions. The theme, stated by flute and horn in octaves, is broad in style, and, at first sight, rather unpromising. It occupies but eight bars, the remainder of the introduction being echoes of its "half-close" ending, or a lead up (*crescendo*) to the solo, which begins with an unaccompanied passage remarkable for varied rhythm. This conducts to the theme, now expounded by the pianoforte with the utmost sonority; chords for both hands being sustained by the pedal while notes are struck in the lower octaves. A full tonic close is at once followed by a continuation (*poco animato*) of a different character; that is to say, we have a measured *cantilena*, very graceful and pleasing. The leading thematic material being so far complete, the composer abruptly leaves it — refusing development — and goes on to an episode in which the pianoforte and orchestra alternately take up a brief and serious phrase, relieved by a counterpoint of scale and arpeggio passages. Through this the second principal subject in the relative major key is approached. Mendelssohn might have written the new theme; and, had he done so, that master of beautiful tune would certainly not have suppressed

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it as unworthy. Its statement by the pianoforte leads into a short *bravura*, which may be regarded as the peroration of the technical first part,—there is no formal division. The terseness of the foregoing should be observed. It is as concise as anything of the kind by the older masters, and nowhere have we a suggestion of “talking for talking’s sake.”

### Second Movement.

By way of beginning the “working out,” a horn restates the first section of the leading theme; preceding thus a brilliant solo which the same melody also follows under new conditions, the pianoforte having it with a flowing counterpoint of quavers in thirds and sixths. The *cantilena* of the principal subject is next dealt with, an interesting point being made by taking two fragments of the melody, giving one to the “wind,” one to the strings, and using them simultaneously. This device pleases the composer, and is dwelt upon for a considerable time; the section eventually ending with a brief but showy cadence and a “pause.” The “working out” seems to close here, and now we meet with a striking peculiarity of this movement. Having treated this first subject as just shown, the composer omits it altogether in the recapitulation, which begins with the episode, goes on to the second subject (now in B-flat), a brilliant climax, and a second cadenza (*senza tempo*), including a long play upon the leading theme. The *coda* following is of unusual length, because the composer makes it serve for a repetition of the chief subject; placing here a part of the regulation “first *allegro*,” which could not be introduced in proper order without risk of lacking contrast and variety.

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The second movement (*moderato assai*, D minor, 3-4) is an example of the so-called song form. After a few introductory bars, the pianoforte (mostly unaccompanied) states the leading melody,—a theme twenty-four bars long and constructed in the most perfectly regular and balanced manner. This is varied and developed at some length, the solo always maintaining its pre-eminence, and the orchestra being used in a most reticent manner. A change comes with the episode (*con moto*), the theme in this case falling to orchestral instruments, while the pianoforte maintains a *moto continuo* of semi-quavers for both hands. At its close the principal melody returns, but is now given to the orchestra, the solo accompanying with quaver triplets. The character of the opening *allegro*, for clearness of thought and conciseness of expression, is fully shared by this easily understood slow movement.

### Third Movement.

For the purpose of the *finale* (*allegro assai*, D minor and major, 2-4) a piccolo is added to the orchestra, the object being to give additional brightness and gayety of effect to themes which possess these qualities in themselves. A highly characteristic opening, distinguished by short, curt phrases, at once arrests attention, not diminished when, by an abrupt transition, the solo begins in E-flat major, passing thence to a half-close in the tonic. The composer has a fancy for this association of keys, and repeats it again and again in the development of the principal theme, which gives good earnest of the abounding spirit that prevails throughout the movement. The development referred to is extremely clear, though mixed up with a tributary (*legato*) designed to vary and relieve the effect of the

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fragmentary passages in the theme itself. A full close in the dominant precedes the entry of a new subject in D major, brilliantly treated for the solo, and with some playfulness of manner in the orchestra. Then the leading theme returns, according to *rondo* form, followed by fanciful work upon the figure of its concluding bars. Through this we reach another episodic theme in B-flat, stated by the pianoforte and amply expanded. The subjects of the movement are now complete, and can easily be recognized as they reappear; but attention should be drawn to important treatment of the leading melody after its third statement. Here the theme is carried on at length by the pianoforte in octaves, and also, *in a reversed form*, by the strings, which enter at the third bar. The device is worked out with great spirit, and gives renewed interest to the movement, which thenceforward runs on, brilliant and bustling, full of resource and variety to the end. This concerto is remarkable throughout for judicious construction, but in nothing does the composer's careful thought more fully appear than in his placing such a movement as the *finale* after two others marked by a moderation that almost amounts to staidness.—*London Symphony Programme.*

## ENTR'ACTE.

### SOME PERSONAL RECOLLECTIONS OF CHINESE MUSIC.

(Continued from Page 80.)

There is some apology for Chinese music. Unless learned by what the Celestials are romantic enough to style the "ear," it is far from easy to acquire. Let us take, for instance, the difficulties surrounding the student who would like to play on the "scholar's lute,"



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or *kin*, by notes. Strings of this class are considered the high-toned or swagger instruments to cultivate. The lute is made of a board about four feet long and eighteen inches wide, convex above and flat beneath, where are a couple of holes for opening into the hollows. It is stringed with seven silken strings passing over a bridge at the wide end. To a European the tuning of this instrument is worse than the toothache, particularly if it be strung with brass wire and played, as is often the case, with a plectrum. The correct manipulation of this *kin* is the gliding of the left fingers along the strings, and the trilling and other evolutions it is made to execute. Accuracy of fingering can hardly be insisted on, when we consider the superhuman difficulties which surround the student who endeavors to decipher Chinese notes. Characters are used for music; and, judging from results, the language used must be very bad. In writing for the *kin*, each note is a cluster of characters: one denotes the string, another the stud, a third tells how the fingers of the right hand are to be manipulated, a fourth does the same for the left, a fifth gives directions for sliding before and after the approximate sound has been given, and a sixth may say that two notes may be struck at one time or any other passing direction which may be running in the composer's head. . . . After a preliminary dog-howl of extraordinary volume and reach, Mr. Lo would gargle his throat with a few introductory bars, and then soar upwards to such Eiffel-heights of *falsestto*, as can only be reached by expiring pigs when singing their swan-song to the butcher's blade. On the principle of one good turn deserving another, I used, when *Luh-pan* was ended, to favor Mr. Lo with a trifle of my own; and, having a resonant bass voice, I invariably selected the German drinking

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song, "*Im tiefen Keller.*" Through the mask of yellow parchment which hides the working of the Chinese mind, it is difficult to penetrate; but I used to fancy that my *compradore* turned paler, or rather greener, in the visage as the song progressed, and certainly his flesh and fingers would twitch and quiver like one upon the rack. Many times I pressed him for an opinion of my voice and the "barbarian" music I was singing; but this was courteously withheld under a windy Confucian compliment, until one evening a glass of champagne made him unbend. *In vino veritas*, his criticism came out. "*Sin yuen* [the Chinese equivalent for my paper, by which I was known in native circles] largee wind inside have got," he said, in his childlike pidjin English. "Allo same my no savee why that foreign sing-song makee [imitating the bellowing of a bull], boo-hoo-hoo, allo same water buffalo have catchee sick!" Or, to render his meaning clearer to English ears, it was incomprehensible to Mr. Lo why foreign musicians should strive to imitate the distracting internal rumblings only to be heard in a water buffalo in the act of giving up the ghost!

The question of whose ears are in the right will, I fear, never be settled between the Western and Eastern races, though in each hemisphere the gentle art is equally appreciated. Was not music regarded by Confucius as an essential part in the government of the State, harmonizing and softening the relationship between the different ranks of society? and cannot I, for one, make every allowance for the strikes, risings, and rebellions which in China invariably follow in its wake? Was it not remarked of the somewhat flatulent philosopher above quoted that, having heard a tune in one of his ramblings, he could not taste food for weeks after,—which I can readily

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## MANICURE.

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imagine,—and did not this encourage a variety of inventive geniuses to evolve and elaborate the seventy-two instruments of torture, and particularly the seventeen kinds of drums we find described in the *Chinese Christomathy*? And, finally, cannot I, having a full knowledge of its infuriating character, recognize the utility of Celestial music in encouraging the soldiery and inciting them to the charge? A native regiment with a band at its head is formidable enough, but a Chinese army band should indeed prove unconquerable; for no European host could come within striking distance and survive the horrors of the sound.

ATHOL MAYHEW.

#### Symphony No. 6 (Pastoral).

Beethoven.

1. Awakening of cheerful feelings on arriving in the country (*Allegro ma non troppo*).
2. Scene by the brook (*Andante molto moto*).
3. Merry gathering of the country people (*Allegro*).
4. Storm (*Allegro*).
5. Herdsman's song: blithe and thankful feelings after the tempest (*Allegretto*).

The undated autograph of this extraordinary and most influential masterpiece affords no proof of the period of its composition. Collateral circumstances, however, point directly to the spring of 1808 as the time, and Heiligenstadt as the place of its nativity. Schindler\* records a conversation with Beethoven in 1823, when the com-

\*An anecdote told by Schindler not only gives a glimpse of the deaf composer as he appeared in 1823, but also indicates how he viewed his imitations of the notes of the nightingale, quail, and cuckoo fifteen years after he composed the symphony. "Seating himself on the turf," says Schindler, "and leaning against an elm, Beethoven asked me if any yellow-hammers were to be heard in the tree above us. But all was still. He then said, 'This is where I wrote the "Scene by the Brook," while the yellow-hammers were singing above me, and the quails, nightingales, and cuckoos calling all around.' I asked why the yellow-hammer did not appear in the movement with the others, on which he seized his sketch-book and wrote the phrase quoted above. 'There's the little composer,' said he; 'and you'll find that he plays a more important part than the others, for *they* are nothing but a joke.' And, in fact, the modulation at this phrase into G major (after the preceding passage in F) gives the picture a fresh charm. On my asking why he had not named the yellow-hammer with the others, he said that to have done so would only have increased the number of ill-natured remarks on the movement, which had already formed a sufficient obstacle to the symphony in Vienna and elsewhere."

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poser pointed out an elm-tree on the way from that village to Grinzing, under which he sat when planning the *andante*, listening to yellow-hammers, nightingales, quails, and cuckoos, and weaving their notes into its melody. The first performance of the work was at Beethoven's concert in Vienna, Thursday, Dec. 22, 1808. It was then announced as "A Symphony, under the title, 'Recollection of Country Life,' in F major (No. 5)." The concert consisted entirely of previously unheard music by the master, one of the pieces being the symphony in C minor, which the advertisement defines as "No. 6." The unexplained discrepancy between the numbering of the two companion works in this announcement and in the printed scores is rectified by the inscription, in the author's hand, on the first page of the "Pastoral," in which, both in Italian and in German, he describes this as his "6th symphony." The present work was published in May, 1809, the symphony in C minor having been printed in April. The programme of the concert at which this work was first played differs from the advertisement in its definition of the piece, and from the printed score in its description of some of the movements. The first is important as illustrating particularly the purpose of the composition and as bearing strongly upon the general subject of descriptive or imitative music. "Pastoral symphony (No. 5), more an expression of feeling than a painting." This is the avowal of an intention to record the author's impressions in the several situations to which the work is referred, and the denial of any design to produce a picture in tones of the situations themselves or the objects that filled them.

Beethoven was an ardent lover of nature. When living in Vienna, Grove observes, "he never omitted his daily walk—or, rather, run—round the ramparts, whatever the weather might be; and the interesting account given by Michael Kren, his body-servant, of his last summer, spent at his brother's house at Gneixendorf, shows him out of doors, more or less, from six in the morning till ten at night, roaming about the fields, with or without his hat, and sketch-book in hand, shouting, flourishing his arms, and completely carried away by the inspiration of the ideas in his mind. His diaries and sketch-books contain frequent allusions to nature. In one place, he mentions seeing daybreak in the woods, through the still undisturbed night mists. In another, we find a fragment of a hymn, "Gott allein ist unser Herr," sung to himself "on the road in the evening, up and down among the mountains," as he felt the solemn and serene influences of the hour. He addresses "the setting sun," on the same occasion, with a fragment of a song, "Leb' wohl, schöne Abendsonne." This was in 1818, in the environs of Mödling. Mr.

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Neate, who knew Beethoven well, and lived in intimate friendship with him for eight months, "had never met any one who so delighted in nature, or so thoroughly enjoyed flowers or clouds or other natural objects. Nature was almost meat and drink to him; he seemed positively to exist upon it." Every summer he took refuge from the heat of Vienna in the delicious wooded environs of Hetzendorf, Heiligenstadt, or Döbling,—at that time little villages absolutely in the country, though now absorbed in Vienna,—or in Mödling or Baden, further off. To these, and to "the cheerful impressions excited by his arrival" amongst them, he looked forward, as he himself says and as the first movement of the symphony shows, "with the delight of a child. . . . No man on earth, says he, loves the country more: woods, trees, and rocks give the response which man requires." "Every tree seems to say, Holy, Holy."

The following poetic synopsis of the "Pastoral" symphony is by Berlioz (translation made for the *Courier*, a music journal of Cincinnati):—

#### First Movement.

This astonishing landscape seems composed by Poussin and drawn by Michael Angelo. The author of "Fidelio" and of the "Eroica" wishes in this sixth symphony to depict the tranquillity of the country, the peaceful life of shepherds. He characterizes the first movement "Sweet sensations inspired by the sight of a smiling landscape." Shepherds move about on the meadows with their *nonchalant* gait; their pipes are heard afar and near; ravishing phrases caress your ears deliciously, like perfumed morning breezes; flocks of chattering birds fly over your heads, and now and then the atmosphere seems laden with vapors; heavy clouds flit across the

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face of the sun, then suddenly disappear, and its rays cast upon field and forest torrents of dazzling splendor. These are the images evoked in my mind by hearing the piece; and I fancy that, in spite of the vagueness of instrumental expression, many hearers must receive the same impressions.

#### Second Movement.

Next is a "scene on the bank of a brook — Contemplation." Beethoven, without doubt, created this admirable *adagio* reclining on the grass, his eyes uplifted to heaven, ears intent, fascinated by the thousand varying hues of light and sound, looking at and listening at the same time to the white scintillating ripple of the brook that breaks its waves o'er the pebbles of its shores. How delicious!

#### Third Movement.

In the next movement — *allegro* — the poet carries us into the midst of a happy gathering of peasants. They dance and laugh, at first with moderation; the bagpipes play a gay air, accompanied by a bassoon which can play but two notes. Beethoven doubtless intended to characterize a good old German peasant mounted on a cask, with a dilapidated old instrument, from which he can only draw two notes in the key of F, the dominant and the tonic. Every time that the oboe strikes up the bagpipe song, fresh and gay as a young girl in her Sunday clothes, the old bassoon comes in, puffing his two notes. When the melodic phrase modulates, the bassoon shuts up, counts tranquilly his rests until the original key permits him to come in with his imperturbable F, C, F. This effect, so charmingly grotesque, generally fails to be noticed by the public. The dance becomes animated, it becomes noisy, furious. The rhythm changes; a coarse phrase in two beats announces the arrival of mountaineers, with their heavy wooden shoes; the first movement in three beats comes in again, still more lively. The dance becomes

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a medley, a rush; the women's hair begins to fly and flutter over their shoulders, for the mountaineers have brought in their noisy and boozy gayety; they clap their hands, they yell, they run, and rush furiously, raging, . . . when a mutter of thunder in the distance causes a sudden fright in the midst of the dance. Surprise and consternation seize the dancers, and they seek safety in flight.

#### Fourth Movement.

Storm! Lightning! I despair of being able to give an idea of this piece. It must be heard in order to conceive to what degree of truth and sublimity descriptive music can attain in the hands of a man like Beethoven. Listen to those gusts of wind, laden with rain; those sepulchral groanings of the basses; the shrill whistles of the piccolo, that announce a horrible tempest about to burst; the hurricane approaches, swells; an immense chromatic streak, starting from the highest notes of the orchestra, goes burrowing down into its lowest depths, seizes the basses, carries them along, and ascends again, writhing like a whirlwind, that levels everything in its passage. Then the trombones burst forth, the thunder of the *timpani* redoubles its fury. It is no longer a wind and rain storm: it is a frightful cataclysm, the universal deluge, the end of the world. Truly, this gives the vertigo, and many persons listening to this storm do not know whether the emotion they experience is pleasure or pain.

#### Fifth Movement.

The symphony ends with the grateful thanksgivings for the return of fair weather. Then everything smiles. The shepherds reappear; they answer each other on the mountain, recalling their scattered flocks; the sky is serene; the torrents soon cease to flow; calmness returns, and with it the rural songs, whose sweet melodies are restful to the soul just before frightened by the magnificent horror of the foregoing picture.

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PROGRAMME.

Courante, . . . . .	<i>Back-MacDowell</i>	(2) The Eagle, Op. 32, No. 1, }	<i>MacDowell</i>
Prelude, . . . . .	<i>Bach</i>	Concert Etude, Op. 36.	
Minuet, Op. 78, No. 3, . . . . .	<i>Schubert</i>	A Sad Little Girl, Op. 7, No. 4, }	<i>T. Strong</i>
Allegro, Op. 22, No. 1. . . . .	<i>Schumann</i>	Wedding March, Op. 6, No. 5, }	
Prelude, Op. 10, No. 1, }		(3) The Princess Ilse, . . . . .	<i>P. Geisler</i>
Shadow Dance, Op. 39, No. 8, }	<i>MacDowell</i>	The Nightingale, . . . . .	<i>Alabieff-Liszt</i>
(1) Idyl, Op. 28, No. 4, }		Hungarian Rhapsody, . . . . .	<i>Liszt</i>
Hexentanz, Op. 17, No. 2, }			

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Friday Afternoon, November 13, at 2.30.

Saturday Evening, November 14, at 8.00.

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## PROGRAMME.

Haydn        -        -        -        -        -        Symphony No. 1 (B. & H.), in E-flat

Beethoven   -        -        -        -        Concerto for Pianoforte, No. 4, in G major

Schumann   -        -        -        -        -        -        Overture, Scherzo, and Finale

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Soloist, Mr. FERRUCCIO B. BUSONI.



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### PROGRAMME.

Prelude and Fugue in D major	. . . . .	BACH
Fugue in G minor	. . . . .	RHEINBERGER
Sonata in F sharp, Op. 78	. . . . .	BEETHOVEN
Songs	. . . . .	R. FRANZ
Die Davidsbündler, Op. 6	. . . . .	SCHUMANN
Song Cyclus	. . . . .	WHITING
Fantasie, Op. 49; Etude, G-flat major; Polonaise, F-sharp minor, Op. 44	. . . . .	F. CHOPIN

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**PROGRAMME.**

J. S. BACH, Toccata and Fugue in D minor,  
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L. V. BEETHOVEN, Andante, F major

R. SCHUMANN, Etudes Symphoniques, Op. 13

A. HENSELT, Dors-tu ma vie?

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FIRST CONCERT,

Thursday Afternoon, November 12.

PROGRAMME.

1. Beethoven. Sonata, A major, Op. 69, for Piano and 'Cello. } Alfred and  
Allegro ma non troppo — Scherzo — Adagio cantabile — } Heinrich Grünfeld  
Allegro vivace.
2. { a. Beethoven. Andante favorit. }  
b. Brahms. Rhapsodie, B minor, No. 1. } ..... Alfred Grünfeld
3. { a. Molique. Second Part from the Concerto. }  
b. Gabriel-Marie. La Cinquantaine. } ..... Heinrich Grünfeld  
c. Moszkowski. Guitarre.
4. { a. Schumann. Romanze, D minor. }  
b. Schumann. Träumerei. } ..... Alfred Grünfeld  
c. Wagner-Liszt. Isolde's Liebestod.
5. { a. Chopin. Etude from Op. 25. }  
b. Schumann-Davidoff. Lullaby. } ..... Heinrich Grünfeld  
c. Popper. Vito.
6. { a. Alfred Grünfeld. Minuetto, Op. 31. }  
b. Alfred Grünfeld. Mazurka, G minor, No. 2. } Alfred Grünfeld  
c. Alfred Grünfeld. Fantasie on motives from "Lohengrin" }  
and "Tannhäuser."

SECOND CONCERT.

Saturday Afternoon, November 14.

PROGRAMME.

1. Saint-Saens. Sonata, Op. 32, for Piano and Cello. Allegro— } Alfred and  
Andante — Allegro moderato. } Heinrich Grünfeld
2. Schumann. Fantasie, C major, Op. 17..... Alfred Grünfeld
3. { a. Tartini. Adagio. }  
b. Boccherini. Minuetto. } ..... Heinrich Grünfeld  
c. Popper. Mazurka.
4. { a. Chopin. Nocturne, F-sharp minor, Op. 48. }  
b. Chopin. Etude, A-flat major, Op. 25. } ..... Alfred Grünfeld  
c. Chopin. Valse, E minor.
5. { a. Volkmann. Romanze. }  
b. Schumann. Abendlied. } ..... Heinrich Grünfeld  
c. Popper. Tarentelle.
6. { a. Grünfeld. Serenade in B major. }  
b. Moszkowski. Intermezzo. } .. Alfred Grünfeld  
c. Grünfeld. Rhapsodie Hongroise.

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Mr. **MARTIN ROEDER**, late Director of the Royal Academy of Music, Dublin, and for seven years choral conductor and teacher of Italian singing in Milan. Mr. Roeder will be available as a teacher of Voice at the opening of the Third Term, February 4.

Mr. **TEMPLETON STRONG**, of New York, well known as one of our foremost American Composers, Instructor in Harmony, Counterpoint, etc.

## ***SPECIAL ANNOUNCEMENT.***

### ***Concert in aid of the Beneficent Society of the New England Conservatory of Music.***

To be given in SLEEPER HALL, Friday Evening, Nov. 13, at 8 o'clock,  
the following artists participating:

Mrs. **ARTHUR NIKISCH.**  
Mrs. **LOUIS MAAS,**  
Miss **ESTELLE T. ANDREWS.**  
Mr. **ARTHUR NIKISCH.**  
Mr. **MYRON WHITNEY.**

Mr. **HENRY M. DUNHAM.**  
Mr. **EDWIN KLAHRE.**  
Mr. **EMIL MAHR.**  
Mr. **CARL STASNY.**  
Mr. **CARL FAELTEN.**

**Tickets, \$1** (reserved seats 50 cents extra), admitting the bearer to Concert, to Lecture by Mr. L. C. Elson the evening of the 12, and to the Flower Sale and Fair, held by the Society in the Parlors of the Conservatory, on the 11, 12, and 13 of November. Tickets may be secured at the Central Office of the Conservatory (Telephone No. 348 Tremont) or from members of the Beneficent Society.

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Mr. Leopold Winkler. Mr. J. G. Huneker.

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Miss Grace Povey.

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HARP—Mr. John Cheshire.

### VIOLIN.

Mme. Camilla Urso.

Mr. Jan Koert.

Mr. Leopold Lichtenberg.

Mr. Juan Buitrago.

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PIANO AND ORGAN—January 5th, at same hours as Violin. Applicants are required to bring their music.

VOICE—January 7th and 8th, from 9 to 12 A.M., from 2 to 5 and from 8 to 10 P.M. Applicants are required to bring their music.

ORCHESTRA—January 4th, from 4 to 6 P.M. Applicants are required to bring their instruments.

CHORUS—January 6th, from 8 to 10 P.M.

OPERATIC CHORUS—January 7th, from 8 to 10 P.M.

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PROGRAMME

OF THE

Fifth Rehearsal and Concert.

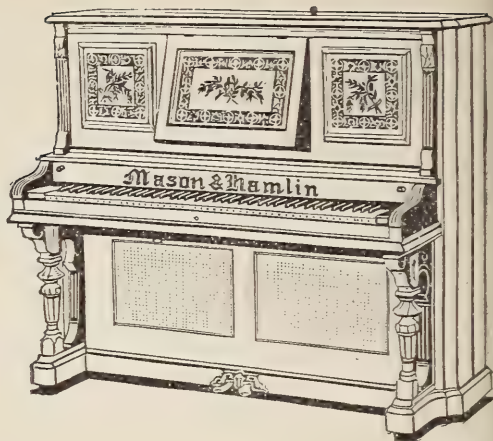
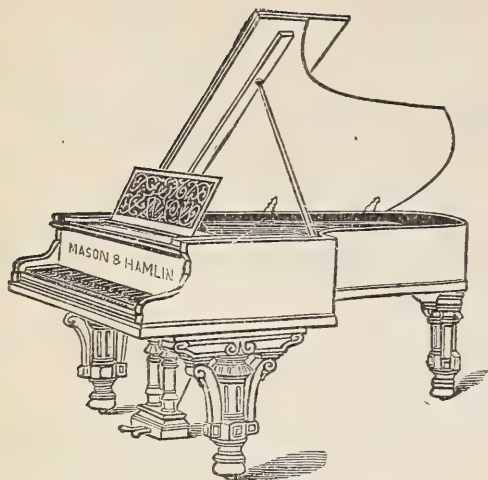
FRIDAY AFTERNOON, NOVEMBER 13, AT 2.30.

SATURDAY EVENING, NOVEMBER 14, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES PREPARED BY

G. H. WILSON

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# FIFTH REHEARSAL and CONCERT

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Friday Afternoon, November 13, at 2.30.

Saturday Evening, November 14, at 8.00.

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## PROGRAMME.

Haydn - - - - - Symphony No. 1 (B. & H.), in E-flat  
Adagio; Allegro con spirito.  
Andante.  
Minuet.  
Finale.

(FIRST TIME AT THESE CONCERTS.)

Beethoven - - - - - Concerto for Pianoforte, No. 4, in G major, Op. 50  
Allegro moderato.  
Andante con moto.  
Rondo.

(CADENZAS BY BUSONI.)

Schumann - - - - - Overture, Scherzo, and Finale, Op. 50

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Soloist, Mr. FERRUCCIO B. BUSONI.

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The Programme for the next Public Rehearsal and Concert will be found on page 159.



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*Adagio: Allegro con spirito.**Andante.**Minuet.**Finale.*

The symphony played to-day is numbered eight in the set of twelve which Haydn wrote for Salomon, the enterprising London musician, though published by Breitkopf & Härtel as No. 1. Salomon, who was a good musician as well as shrewd purveyor of amusements, conceived the idea of bidding Haydn from his quiet life at Esterhaz to London. It took several years to bring this about; for, notwithstanding many pressing invitations, Haydn was loath to leave his patron, Prince Nicholas Esterhazy, though the isolation of his *Kapellmeistership* was irksome. In 1790 Prince Nicholas died; and the shrewd Salomon captured Haydn, and took him to London. Haydn was *fêted* by both royalty and the public during this visit. Salomon had contracted for six new symphonies. These and other works were produced, and won honors for the genial old man, in spite of an anti-Haydn party, which for several years, though with apparent courtesy, carried on opposition concerts. Haydn's first visit to London occupied the years 1790-92. He returned (1794-95) again under Salomon's management. Six symphonies were in the new bond enacted between the far-seeing London *impresario* and Prince Esterhazy's beloved *Kapellmeister*. The orchestra which Salomon placed at Haydn's disposal for his London concerts consisted of sixteen violins, four violas, three 'cellos, four

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basses, flutes, oboes, bassoons, horns, trumpets, and drums,—about forty in all.

The symphony, Mr. Upton writes, “opens with an *adagio* introduced by a roll on the kettle-drum. The broad and solemn melody gives the key to the whole work, and shows us the composer in a somewhat serious mood. It ends in a unison phrase in C minor, in a half-mysterious way on G, the fifth of the chord. Then enters the *allegro con spirito*. The half-step in the first group of notes, forced in the repetition by an accidental, keeps the otherwise humorous theme within bounds; and the *sforzando* strokes, as well as the *fortissimo* unison passage at the end of the first part, show how seriously the master took his work. The second part is worked up in strict compliance with the sonata form, and displays Haydn’s mastery in counterpoint. After a hold, the basses take up the melody of the opening *adagio*, pressed into the new mould of the 6-8 tempo. This middle movement is again interrupted by a hold, followed by a working out of the second theme, and closing on the dominant seventh chord. After a pause the first part is repeated. At the half-cadence the opening *adagio* unexpectedly enters with its solemn roll of drum and deep-toned melody, followed by a short *coda allegro*. This procedure shows how serious the man who wrote the ‘Children’s’ symphony could be, when in the mood.”

The *andante* in C minor opens with a melody the inexpressibly sad loveliness of which seems to pervade the whole song. When in

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Cenis, 39,482 feet, 7½ miles long. America, Hoosac, 25,081 feet, 4¾ miles long. The last named is on the			
main line of the Fitchburg Railroad, and connects Boston with Saratoga and the West.			
It was first projected in . . . . .	1825	Original estimate of cost . . . . .	\$1,948,557.00
Commenced . . . . .	1851	Actual cost . . . . .	20,241,842.31
Cut through . . . . .	November 27, 1873	Total length of tunnel . . . . .	4¾ miles
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the third part, *maggiore*, the sky brightens, a mere enlivening of the rhythm accomplishing the purpose. The minor and major sections are then repeated in the form of variations exquisitely worked out. The third variation, in C minor, is scored for full orchestra, and is one of the many examples we find in Haydn which show that the minor mode was for him rather the expression of the grand and heroic than of sadness or sorrow. The *coda* in its simplicity, however, shows the sad undercurrent of his thought while writing this lovely *andante*, although the close is in the major key.

The *minuet* reaches far higher than the dance form, and its working out in the second part is unusually rich in harmonic treatment. The *trio* contains the flowing *legato* figures which Haydn so often used to offset the broken rhythm and skipping melody of the *minuet* proper.

The *finale* in E-flat is broad in treatment, and is remindful of Mozart. The whole movement is symphonic in character, and shows little of the playfulness we are wont to look for in Haydn's compositions.

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Haydn marks the E-flat symphony played to-day, "*Mit dem Paukenwirbel*." The father of the symphony was partial to the drum, and gives it work of importance to do in his more famous symphonies. In Mr. Nathan Haskell Dole's new book, "A Score of Famous Composers," published last month by Thos. Y. Crowell & Co., this anecdote of the boy Haydn is related: On St. Florian's

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Day, June 4, 1740 (when Haydn was eight years old), there was to be a great church festival at Hainburg, the pageant to include a procession with music. The drummer was taken ill and died, and "Cousin Frankh" (who had but recently taken the little "Sepperl," as his parents called him, to train him to music), remembering how accurately Haydn always beat time, thought he had found a substitute. He called Sepperl, showed him how to hold the drumsticks, and left him alone to practise. The boy stretched a cloth tightly over a meal basket, set it on a stuffed chair, and began to drum so vigorously that the meal flew out all over everything, and almost ruined the chair. His skill was so great that his delighted teacher forgot to scold him for once. Sepperl was of short stature, and a hunchback was provided to carry the drum, behind which marched gravely the boy, unmindful of the laughter excited by the odd spectacle. The instrument then used is still preserved in Hainburg.

Concerto for Piano, No. 4, in G, Op. 58.

Beethoven.

*Allegro moderato.*  
*Andante con moto.*  
*Rondo (vivace).*

This concerto is believed to have been begun in 1805, but perhaps not finished till 1806. There was an unsuccessful negotiation with Clementi for its publication in England in April, 1807. Its appearance in print was advertised in Vienna in August in the same year. The work was a particular favorite with Mendelssohn, who, after it had lain unheeded for many years in Germany, played it at the Gewandhaus Concert, in Leipzig, Nov. 3, 1836. Several years later

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Mendelssohn played the concerto in London on two occasions, making extemporaneous cadences which differed totally from the improvisations in the same places with which he had astonished and delighted his hearers at the rehearsal at each performance. It was not until a later work that Beethoven infringed the previous custom of leaving to the executant to insert cadences at particular periods in the first and last movements of a concerto.\* Some time after the completion of the G major concerto, Beethoven wrote two several cadences for the first movement and one for the last, which were published subsequent to his death

There follows, in the translation of W. M., the poetic estimate of the concerto made by that true disciple of Beethoven, A. B. Marx:

“Beethoven either would not or could not play it in public on account of his deafness, and hence applied to his pupil Ries. ‘One day (he relates) Beethoven brought me his fourth concerto, and said, “Next Saturday you must play this for me at the Kaerntherthor Theater.” There were only five days till then. Unfortunately, I observed to Beethoven that the time was too short to learn to play it properly. Beethoven was enraged, and went to young Stein, whom he at other times did not like. Stein was prudent enough to accept the proposition. But, as he could not master the concerto, Beethoven was obliged to give in, and Stein played the C minor concerto. Afterwards Beethoven said to me, “I believe you did

\* Mr. Busoni will play cadenzas written by himself.

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not wish to play the G major concerto.”” Beethoven played his own compositions most unwillingly. And yet this G major concerto deserved, above all others, to be brought before the world by him.\* It is one of the most beautiful and grateful compositions, but at the same time is a poem which, in the range of concertos, has no equal. It is a concerto written by a tone-poet, and only a tone-poet is able to perform it worthily.”

#### First Movement.

“The first movement is only the tender meditation of a gentle childlike soul, but which is capable of soaring up to the most fiery climax. What sweet thoughts stir within it, as the familiar strings of the piano vibrate, and the orchestra, at first timorous, awakens until it bursts out with all its power! Who can understand all the tone-riddles which floated their charming strain before the mind of the poet, perhaps even unexplainable to him,—who can interpret them all? And who would, even if he could, disturb this enchanting wavering between dreaming and waking, which is often the most beautiful prerogative of artistic life?”

#### Second Movement.

“In the second movement (*andante con moto*) the spirit of the poet comes before our consciousness much more definitely. Here we

\* Beethoven did play the piano part of the G major concerto on the occasion of its first performance in 1808.

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are immediately in the midst of a dramatic scene. Boldly, with steady steps and inflexible, enters the chorus of stringed instruments in unison and octaves. It is not for conquest,—for that purpose a climax is wanting,—it means defence and inflexible resistance. Against whom?

“Timidly, weak, and softly pleading, the piano raises its voice against the overbearing adversary, who with his harsh entrance has disturbed the sweet dream of the first movement, and seems to have trodden down all the gentler influences which enraptured the soul there. Dare this voice, weak as it appears to be, stand before the overpowering force of the orchestral chorus? In perfect and plastic impress the dialogue continues. Against the strong, unyielding force of the orchestra, the song of the piano becomes more pleading and ardent, winged words float hither and thither, and the stern mood of the orchestra, which in the beginning appeared so unyielding, melts before the gentle song of the piano, just as in Gluck’s ‘Orpheus’ the ‘No!’ of the Eumenides softens at the pleading of song and love.

“Scarcely can two poems have fundamentally closer relation with each other than Gluck’s chorus and Beethoven’s *andante*. The struggle of a single person who has no other weapon or power than depth of feeling, and the irresistible earnestness of his pleading against the united force of an opposing chorus, which stops every advancing step, such is the symbolism of the one-tone poem as well as of the other. But, if we examine closer, the difference will show itself. With Gluck, the chorus of the Eumenides is gloomier,

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weighed down by grief at their hard fate: with Beethoven, the chorus enters more energetic, with more northern strength, and yet more human, because it has not the marble coldness and plastic repose of the Hellenic and Gluck-like form, but is composed of flesh and blood. Orpheus, as a singer and lover, could scarcely avoid a certain effeminacy and suavity, while the piano, according to its construction, has a certain idealism, and with Beethoven expresses ideal purity and the noblest and tenderest pleading. What is a single being against an overwhelming crowd? What is the piano in comparison with the orchestra, if the animating thought did not give strength and right of existence, and at last mastery?"

### Third Movement.

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The first performance in Boston of the G major concerto was at a concert by the Germanias on Feb. 18, 1854. The pianist was Robert Heller. Performances at Boston Symphony concerts: Dec. 17, 1881, Mr. G. W. Sumner, pianist; Jan. 27, 1883, Mr. Carl Baermann, pianist; Nov. 29, 1884, Miss Garlichs, pianist; Nov. 14, 1885, Frau Anna Steiniger-Clark, pianist; Dec. 18, 1886, Mr. R. Joseffy, pianist.



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## ENTR'ACTE.

### HOLIDAY NOTES.

BY MILESIAN.

It is Schumann, I think, who, among other excellent pieces of advice, recommends, in the notes and aphorisms printed at the outset of the "Jugend Album," that one should always make a point of ascertaining the exact note given out by various familiar objects, for the purpose of training the ear. At the risk of incurring the charge of eccentricity, I have always endeavored to carry out this suggestion. Not only do I know that my toast-rack, for example, twangs forth a D, and my next-door neighbor's cab-whistle an F-sharp, but, even when visiting friends or strangers, I constantly, indeed almost unconsciously, find myself verifying, by reference to my tuning-fork or the piano, the pitch I have mentally assigned to my host's decanter, salad-bowl, or finger-glass. I should add that a tightly strung tennis-racquet, such as one made by Tate, distinctly emits a musical note when it strikes the ball. My own, for example, which when fresh from the hand of that great *virtuoso* gave out a D, now, after several months' play, only yields a muffled C-sharp. Once you fall into this habit, there is no end to the opportunities which are afforded you of testing your sense of pitch. In fact, my present absence from London is attributable, in the last resort, to this practice, as I am about to explain. I am in the habit of doing a good deal of my work in the Reading-room of the British Museum,

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where I am usually to be found between the hours of ten and six. Now, it so happens that among the other constant attendants at that most admirable institution is a gentleman whose name I am not acquainted with, but whom I always call to myself Major Sixth, that being the precise interval which he trumpets forth on each several occasion on which he blows his nose.

These sonorous blasts, delivered at intervals of about half an hour, have become in my case so inseparably associated with a day's work in the Reading-room that, when on the 20th of July a whole hour passed without a single trumpet call from Major Sixth, I began to feel quite uneasy. Unfortunately, I do not know him even by sight, but only by sound, so that I could not go and see whether he was there or not. This was not a case of which it could be said *solvitur ambulando*, but, rather, *audiendo*. So I had to wait with my attention half fixed upon my book, half on the alert for the familiar and inspiring phrase noted above. Two or three times I was deceived by the feeble efforts of other performers, but nothing occurred to relieve my anxious expectancy, and by half-past one, when I generally go out for lunch, I became aware, to my great annoyance, that I had read only about a dozen pages of my book, and was absolutely oblivious of what it was all about. I reasoned with myself that it was childish and absurd, but with no success. My day's work resulted in a blank, and, worse than that, fearful dreams haunted me that night of a hideous monster with a nose like

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## MANICURE.

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in elephant's trunk, studded all over with stops like an oboe, which it played (out of tune) with its feet. The next morning I was so unhinged that I was unable to go to the Museum, and paid a visit to my doctor instead, who pronounced me to be suffering from acute hypochondria. I must leave town at once, he said, or he would not be answerable for the consequences. This was quite enough for me. I packed my portmanteau in a panic, bought a liberal supply of the lightest fiction, stuffed my octavo edition of the score of the Choral symphony—without which I never travel—into my bag, and left Euston by the 6.30 train for Ireland, the engine whistling a slightly flat F as we steamed away.

I have observed from my youth up that Irish trains have a special predilection for "St. Patrick's Day," at all *tempi*, from *adagio* to *presto*, while they seldom or never approach that speed at which all the jar and vibration is blent into one continuous whirr. Another observation which I have made—and which I am sure my readers will indorse—is this, that the several great lines—Great Northern, North Western, Midland, Great Western—have each a distinct individuality of their own in the matter of oscillation and vibration. Without going into details, I will merely say that the wheels of a Midland express have always seemed to me to exhibit a preference for triple time and crisper and more capering rhythms, while the motion of a North Western express at full speed has struck me as more suggestive of the giant stride of a great race-horse. After all,

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there is solid ground for these observed differences, inasmuch as the oscillation and noises of railway travelling depend upon a variety of conditions which differ on the different lines,—the structure of the carriages and engine, the nature of the “bed” of the line, etc. The nature of the country, through which the greater part of the Midland and Great Northern routes to Manchester, for example, have to traverse, renders it as difficult for the former to preserve as for the latter to lose the *cantabile* style of progression. I will not linger any further on this fascinating topic lest I should weary readers who do not share my enthusiasm for it. But, as a Parthian shot, I would remind all such of the stimulating effect that rapid motion seemed to exercise upon Berlioz’s imagination, particularly in the composition of his most popular work, “La Damnation de Faust,” which was in great part written in railway carriages, steamers, and coaches. It is pleasing for the ordinary individual to find some pet hobby confirmed by the testimony of a great man. Such confessions render genius less solitary, and bring it into closer touch with the average run of humanity.—*From the London Musical World.*

**Overture, Scherzo and Finale, Op. 52.**

**Schumann.**

Here is a wholly cheerful work, the third which Schumann wrote in the symphonic form, following the buoyant “Spring” (B-flat) symphony after only a year’s interval. It and the one in D minor (No. 4) were performed first at Leipzig, on Dec. 6, 1841, the year of their composition. In 1839 Schumann, writing to his friend Dorn, complains of the pianoforte being too narrow for his thoughts. The three symphonic works which the next two years disclosed are evidence of the liberty his genius felt in exploring the larger form of the symphony. The *Overture, Scherzo and Finale*, though irregular, is wholly symphonic in character. That Schumann did not style it a *sinfonietta* is cause for congratulation. Whatever name it bears, it is a symphony without a slow movement. In a letter dated Leipzig, Jan. 8, 1842, Schumann wrote: “The two orchestral works—a second symphony and an *Overture, Scherzo and Finale*, which were performed at our last concerts—were not as successful as the first. It was really too much for one time, I think; and then they missed Mendelssohn’s direction. But it’s no matter. I know they are not



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at all inferior to the first, and must succeed sooner or later." In the *scherzi* of his other symphonies, Schumann approximates the form which Beethoven invented. The one played to-day reveals a new type. We present an analysis compiled for this programme:—

*Overture: Andante con moto* (E minor, C), leading to *allegro* (E major, C). The introduction to the *allegro* is brief and almost entirely based upon two phrases, of which the more important is stated by the violins at the outset. The second is an answer to it from the bassoons and bass strings. Both recur in the *allegro*, and are therefore especially worthy of notice here, as is the persistent and characteristic way in which Schumann repeats the first again and again, putting it in various positions and amid different surroundings, as one might handle a diamond to display its changeful beauties. The *allegro*, in which some critics have detected the influence of Cherubini, opens with a very frank, animated, and pleasing first subject, lightly harmonized in, for the most part, detached chords. This having been repeated and developed to a climax for full orchestra is followed by an episode that cannot possibly be mistaken for the work of any other man. Its peculiarity consists in the continued repetition of a short phrase by violins and 'celli in octaves, the other strings accompanying with detached chords, while the wood-wind above has long-drawn notes and sustained harmonies. The effect, by contrast of repose and agitation, is extremely beautiful. One might even be pardoned for thinking of Noah's dove serenely poising herself over the angry waters of the flood.

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A second episode follows, in which Schumann makes much of the phrases from the introduction, using the second, in imitation, with bold effect, and working up to an impassioned climax, at the topmost height of which, and after a crashing discord, the orchestra suddenly becomes silent. Thus in dramatic fashion does Schumann lead up to his second theme in the dominant key. This is a new melody, announced by the violins, suave and flowing, and attended by interesting orchestral features. No development takes place, nor is there any peroration to the technical first part, the composer passing from the second subject direct to his "working out." Even this is very simple, and consists chiefly in alternation of the first phrase of the leading theme with the second phrase of the introduction. Thirty-two bars suffice for all that Schumann here has to say, and are followed by the usual recapitulation. The *coda* is somewhat extended (*un poco più animato*), and draws its material from the second theme, now set forth with all the pomp of a full orchestra. A singular feature is the introduction, toward its close, of a new melodic idea (violins), which Schumann appears to have had in his note-book, but did not observe till almost too late.

*Scherzo: Vivo* (C-sharp minor,  $\frac{3}{8}$ ). The principal section of this movement resembles a *gigue*, the lively rhythm of which is never absent from some part or other of the orchestra. It sets out and continues in a manner readily understood and appreciated, till the violins, and after them the wood-wind, have a contrasted and grate-

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ful theme. Save this, nothing imperatively calls for present notice. The *trio* (D-flat major,  $\frac{3}{4}$ ) is simply a very brief expansion of a lovely idea, one all too short for the pleasure of hearers, who, however, are gratified by its reappearance in an extended form when the leading section has been repeated. The *gigue* has the last word, nevertheless. Its rhythm intrudes toward the close of the repeated *trio*; and an odd little extract from it, three bars long, winds up the movement. Ever since Beethoven wrote his seventh symphony, these feints of going back at the end of a *scherzo* have had the favor of composers. It should be noted that the movement, which opened in C-sharp minor, finishes in D-flat major, enharmonic equivalent of the original tonic major.

*Finale: Allegro molto vivace* (E major, C). In this movement there are *ad libitum* parts for three trombones, but otherwise the orchestra remains unchanged, although we have here the most ambitious and strenuous of the divisions of the work. The *finale* begins after four introductory bars, with a principal theme stated fugally and followed by a tributary subject very different in character and effect. A charming passage in Schumann's best vein connects the foregoing and the second subject, which is heard from the violas and wood-wind, with a characteristic string accompaniment, to which attention should be paid. The composer dwells upon his new theme to the very end of the first part (repeated). In the last four bars of the first part the clarinets and bassoons have a new episode. This, though a seemingly unimportant and incidental passage, Schumann

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seizes for the purpose of his "working out." True, the opening notes of the fugue theme are also employed, but these soon give way to the energetic rivalry of loud detached chords, having the effect of vigorous blows. The audience will follow with interest the composer's development of a really insignificant idea, if that can ever be insignificant out of which much is made. Schumann does not readily tire of this exercise, but after a while he becomes conscious that an audience, at any rate, may need relief, and interpolates a few *legato* bars, preparatory to taking up the hammer once more. So he beats his way to the point where recapitulation begins. The extended and vigorous *coda* is pleasantly relieved by introducing the melodious tributary subject to the first theme of the *finale* in an augmented form.

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PROGRAMME.

1. Saint-Saens. Sonata, Op. 32, for Piano and 'Cello. Allegro— } Alfred and  
Andante— Allegro moderato. } Heinrich Grünfeld
2. Schumann. Fantasie, C major, Op. 17..... Alfred Grünfeld
3. { a. Tartini. Adagio. }  
b. Boccherini. Minuetto. } ..... Heinrich Grünfeld
4. { a. Chopin. Nocturne, F-sharp minor, Op. 48. }  
b. Chopin. Etude, A-flat major, Op. 25. } ..... Alfred Grünfeld  
c. Chopin. Valse, E minor. }
5. { a. Volkmann. Romanze. }  
b. Schumann. Abendlied. } ..... Heinrich Grünfeld  
c. Popper. Tarentelle. }
6. { a. Grünfeld. Serenade in B major. }  
b. Moszkowski. Intermezzo. } .. ..... Alfred Grünfeld  
c. Grünfeld. Rhapsodie Hongroise. }

THIRD CONCERT,

Wednesday Afternoon, November 18.

PROGRAMME.

1. Rubinstein. Sonata, D major, Op. 18, for Piano and 'Cello. } Alfred and  
Allegretto— Allegro molto. } Heinrich Grünfeld
2. Schumann. Kreisleriana, 1, 2, 4, 5, 8 ..... Alfred Grünfeld
3. { a. Popper. Adagio from Concerto, E minor. }  
b. Philip Scharwenka. Mélodie Polonaise. } ..... Heinrich Grünfeld  
c. Lino-Mattioli. Danse Montaguarde. }
4. { a. Schumann. Des Abends. }  
b. Schumann. Aufschwung. } ..... Alfred Grünfeld  
c. Schumann. Warum. }  
d. Schumann. Novelette, F major. }
5. { a. Gluck-Grünfeld. Melody. }  
b. A. Grünfeld. Little Serenade. } ..... Heinrich Grünfeld  
c. Popper. Mazurka. }
6. { a. Chopin. Nocturne, B major. }  
b. Chopin. Valse, A minor. } ..... Alfred Grünfeld  
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HAYDN	. . . . .	Quartet in D major, No. 67
SCHUMANN	. . . . .	Quartet in A major, Op. 41
SINDING	. . . . .	Quintet in E minor

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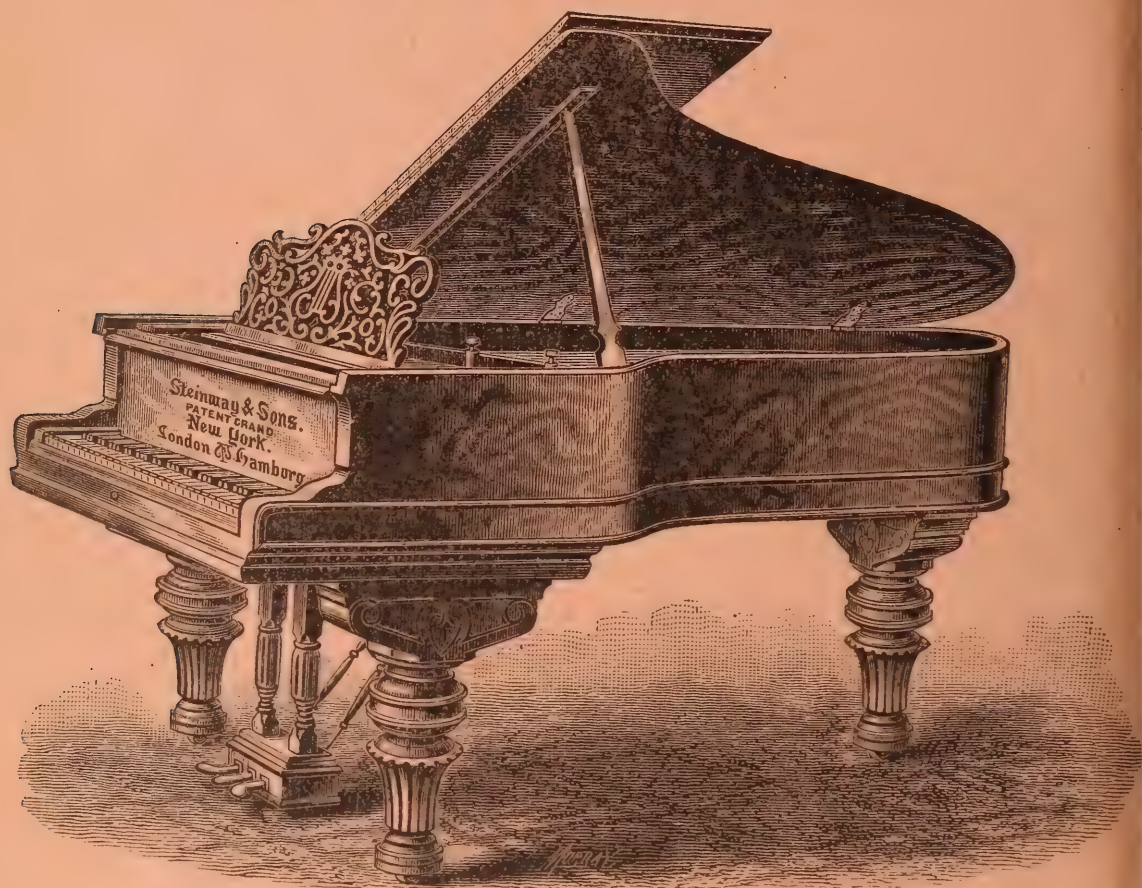
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SATURDAY EVENING, NOVEMBER 21, AT 8.00.

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# Sixth Rehearsal and Concert.

Friday Afternoon, November 20, at 2.30.

Saturday Evening, November 21, at 8 00.

## PROGRAMME.

Lalo - - - - - Overture, "Le Roi d'Ys"  
(FIRST TIME IN BOSTON.)

Henschel - Ballad, "There was an Ancient King," for Contralto and  
Orchestra  
(FIRST TIME IN BOSTON.)

C. M. Loeffler - "Les Veilleés de l'Ukraine," Suite in four move-  
ments for Violin and Orchestra.  
Introduction and Pastorale.  
Rune.  
Dumka.  
Finale.  
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Schubert - - - - - { (a) Liebesbotschaft  
(b) An die Leyer  
(c) Rastlose Liebe

Raff - - - - - Symphony in E, "Lenore," No. 5, Op. 177  
Love's Happiness. { I. Allegro.  
II. Andante quasi Larghetto.  
Separation. III. March tempo.  
Reunion in Death. IV. Introduction and Ballad. (Allegro.)  
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The Programme for the next Public Rehearsal and Concert will be found  
on page 195.

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M. Edouard Lalo, a native of Spain, born in 1830, has passed the greater part of his life in France (Paris), and is now closely identified with the more modern French school. His compositions include considerable chamber-music, a *trio*, in A minor, Op. 26, being accounted a work musically sound; a ballet, "Namouna"; severalhapsodies for orchestra; the "Fantaisie Norwégienne," and the "Symphonie Espagnole," for violin and orchestra; a piano concerto; two symphonies; and the opera "Le Roi d'Ys." It is said of the composer that at one time he gave up in despair the idea of writing any longer, and spent a considerable period without producing any new works. But meantime his reputation began to spread abroad, and in Germany especially. At last the Paris conductors, Lamoureux and Colonne, obliged their audiences to listen to him, which brought to him public attention, and, at last, popularity. Though lacking an academical training, the skill in orchestration shown in Lalo's opera is evidence of his having studied the greater models among his predecessors.

The opera of "Le Roi d'Ys" (or "d'Is") achieved a sensational success on the occasion of its initial performance in Paris a few years since. Though announced on more than one occasion, it has not yet been heard in the United States. A *feuilleton* article in *Le Temps* of Paris, signed by J. Weber, recently gave an interesting account of the work, and fixed the character of its music as eclectic

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by quoting an observation of the composer. Said M. Lalo: "In 'Le Roi d'Ys' you will find no preconceived system, either musical or scenic. This may be a mistake, but it is the case. I wrote the music just as it came to me, without thought of any school."

The composer has sought to give local color to his opera, which is founded on a very old Breton legend,—a version of which may be found in the Entr'acte division of the programme,—by the employment of popular melodies.

One writer has said of the overture :—

Those who expect to find in this overture any of those superficial qualities which characterize the French comic operas of a past day will be grievously disappointed. Whatever reproaches may be brought against the work, a lack of earnestness is not one of them. It is as sombre as the plot of the opera, which is founded on a somewhat gruesome Breton legend. The overture is a good deal more than a mere prelude, although it is not cast in the classical overture form. The thematic material is unusually extensive, and the score is laid out on very elaborate lines, and includes four trumpets and four horns instead of the more usual number. The opening bars, given out by the strings in unison, offer no vain promises to the lover of light music: after them such a one cannot complain that he did not know what was before him. A modification of this theme, in the shape of a little oboe solo, leads to an extended subject, begun by the clarinet. At the conclusion of

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this, a very curious alternation of the chords of D major and E-flat minor begins the transition to the *allegro*, which is finally ushered in by a trumpet fanfare, destined to important uses later on in the work. The new movement is in D minor, and, like its predecessor, starts with a unisonous passage, in which this time the bassoons take part. The development of this theme, which is the principal subject of the overture, leads to B-flat, when a new version of the trumpet phrase mentioned above is heard. The new element, for which we are prepared by the fanfare, is an episode of less ultimate importance than its prominent position here would lead us to expect. It consists of a solemn phrase, begun by clarinets, bassoons, and trombones, supported by tremolo chords on the strings. Another form of the fanfare is used in the course of this episode, and the sextolets of which the trumpet phrase is composed are taken up by the flutes and clarinets, and turned to account in order to introduce what must be regarded as the second subject proper.

This is allotted to the violins and violas in octaves, the brass instruments and bassoons having sustained harmonies meanwhile. After some discussion of the new subject, a considerably altered version of the first theme appears first in F minor, and then in F-sharp minor, leading to E. Upon this figure of accompaniment in the woodwind a melodious subject, which is afterwards to be treated more extensively in the section marked *andante non troppo*, appears at first in the 'cellos and double basses, and in imitation in

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the horn and violin parts. Very soon an effective return is made to the original key of the movement, and the first subject is repeated in its own shape, and with something like the conventional treatment of a *reprise*. Soon further progress in this direction is stopped, and with a strange disposition of harmonies we are taken into the new movement *andante non troppo*, 6-4. The horn gives out a phrase with which we are already familiar, and is answered by an equally melodious continuation on a single violoncello, supported by the body of strings *con sordini*. The close of this solo leads straight back to the *allegro*, which recommences with a development of the second subject which has not yet been exhausted. A repetition of the same theme in its first form, and a reminiscence of the introductory *andante*, lead to a *presto*, which opens austere. The sustained theme, is given to the flutes, oboes, clarinets, trombones, and strings; the bassoons, trumpets, horns, drums, and side drums adhering to the sextolets almost to the close of the overture.

### ENTR'ACTE.

THE KING OF IS.

*From the "American Musician."*

Once upon a time there lived at Quimper, in Cornouailles, a mighty king named Grallon, a good man, kind to all, gentle or simple. He had, however, a daughter whose conduct was so irreg-

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ular that, to escape his watchfulness, she left his palace and went to live at Is, some leagues from Quimper.

King Grallon one day, while hunting, lost his way and came to the hermitage of Saint Corentin. He and his train were hungry and thirsty; but the good saint fed them by miracle, and the pious king, in gratitude, made him Bishop of Quimper, and went himself to live at Is.

Is stood where now you see the Bay of Donaménez. It was so great and beautiful that, when men wanted to praise the capital of the Gauls, they said it was on a *par* with Is. It was built below the sea-level and protected by dykes, in which sluices were opened at times to let the water in and out. Grallon's daughter, the Princess Dahut, always kept hung about her neck the silver keys of these sluice-gates. As she was a great magician, she embellished the city with works that passed the wit or skill of man. All the fairies of Cornouailles and Vannes came by her order to build the dykes and forge the iron gates. They covered the palace with a metal like gold, for they were skilled in making false money, and surrounded the gardens with metal rails that glittered like polished steel. They looked after Dahut's stables, that were paved black, white, and red, according to the color of the horses, and managed the harbor where the sea dragons were fed; for Dahut had tamed these monsters, and gave to each inhabitant of Is one of them to go abroad and bring back precious wares. All the towns-

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olk were so rich that they measured their corn in golden bushels. But wealth had made them wicked and hard-hearted: beggars were chased out of the town, and no one was seen except gay, handsome figures in clothes of silk or gold. The only church had fallen to ruin: even the sexton had lost the key, the grass grew on the steps and the swallows built against the door. The citizens passed their days and nights in drinking-shops, dancing-rooms, theatres, and the like. Dahut set the example. Day and night there was a feast in the palace. From far distant lands came gentlemen and princes to see the splendor of the court. King Grallon received them with courtesy, Dahut with more than courtesy, and, if they were handsome young men, she gave them a magic mask, by the aid of which they could visit her by night in a tower built on the edge of the sluices. There they remained till the sea swallows began again to flit before the windows of the tower: then she bid them "adieu," but now the magic mask closed tight and strangled them. Then a man in black flung their bodies into a ravine between Huelgoat and Poulaoen, and on dark nights their souls are still heard wailing there.

One evening, when Dahut was holding high revelry, a mighty prince was announced as having come from the ends of the earth to see her. He was tall, dressed all in red, and through his beard nothing could be seen but his eyes that glittered like stars. He paid her a charming compliment in well-turned verses, and spoke

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so gracefully that all marvelled. But what surprised Dahut and her friends most was that he knew more wickedness than they did, not only all that had been devised since the creation, but all that will be devised till the judgment day. So they all resolved to take lessons from him.

As a beginning, he proposed a new dance, the reel danced by the seven deadly sins in hell. He called in his bag-piper, a dwarf clad in goat-skin, and, when he blew his chanter, Dahut and her friends danced madly, whirling like whirlpools in the sea. The unknown took this opportunity of taking from the princess her silver keys and leaving the palace.

King Grallon was seated in solitude in a lonely wing of the palace when Saint Corentin appeared. "Rise, O king," he cried, "take all you hold precious, and flee. God has delivered his accursed city to the devil."

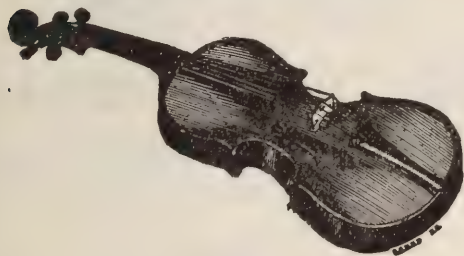
Grallon mounted his black steed, and, as he passed near the dyke, he heard the roaring of the waves and saw the bearded stranger opening the sluice-gates. The sea came down on the city like a cascade, the flood flung its white crests over the roof, and the sea dragons moaned in terror.

Grallon wished to give a warning cry, but the saint bade him speed on. His horse galloped along the streets and avenues and squares, pursued by the waters, and its hind feet always in the billows. Dahut, as he passed, leaped with dishevelled tresses on the horse's back. The steed stopped suddenly, and the water rose to the king's knee.

Then Corentin, as Grallon could not forget he was a father,

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touched with his crosier the shoulder of the princess: she slipped from the horse's croup and disappeared in the gulf. The horse, thus lightened, reached the rock of Garrec, where to-day you may see the print of his hoof.

The king fell on his knees to thank Heaven, then turned to look at the city of Is, but he no longer saw the Queen of the Seas. Where a few moments before had been a harbor, palaces, such wealth, so many thousand souls, was nothing but a bay reflecting the stars, while far away in the horizon, erect on the crumbling remains of the dyke, was the man in red, waving in triumph the silver keys.

Forests of oaks have grown and decayed since that day, but fathers have told the tale to their children down to our own time. Before the great revolution the clergy of the parishes on the shore used to go out in fishing boats and say a mass over the sunken city; and still, when the sea is calm, its remains are seen at the bottom of the bay, and the downs are full of ruins that prove its old-time wealth.

Suite for Violin and Orchestra, "Les Veillees de l'Ukraine."

C. M. Loeffler.

*Introduction and Finale.*

*Rune.*

*Dumka.*

*Finale.*

Mr. Loeffler, one of the original members of the Boston Symphony Orchestra, and for a number of years Mr. Kneisel's companion at the first desk of the first violins, studied composition with Kiel in Berlin, and in Paris. The suite played to-day is his fourth important



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work, it having been preceded by a violin sonata, string quartet, and sextet for strings. Of this list of chamber music, only one movement of the quartet has been heard in public, the Adamowski Quartet having included it in one of their Philadelphia programmes,—season of 1889–90.

The suite with the Russian label, played to-day, was written last summer at Wayland. A collection of short tales by the Russian author Gogol, bearing the title “*Les Veillées de l’Ukraine*,” which, freely translated, we will call “*Fireside Stories of Ukraine*,”—a place in Russia,—suggested to Mr. Loeffler musical treatment. The several movements are quite independent, and bear no melodical connection. The first and fourth movements are treated in approximately strict overture form. The solo instrument, though dominating, is ever a part of an harmonic structure, not merely an obligato voice. In fact, throughout the work the musician, not the virtuoso, is pre-eminent. The work is scored for full orchestra, with English horn and harp. Naturally, its themes are Russian. The variety of harmonic and rhythmic detail, especially in the first and final movements, the ever-shifting color, and the fluent, melodiousness of the suite cannot fail to interest the musician and the layman also.

Symphony in E major, “*Lenore*,” No. 5, Op. 177.

Raff.

- I. *Love’s Happiness* (*Allegro. Andante quasi Larghetto*).
- II. *Separation* (*March tempo*).
- III. *Reunion in Death. Introduction and Ballad* (*Allegro*).

The heroine of Bürger’s ballad, “*Lenore*,” upon which the pictorial symphony of Raff is based, and which English readers know through Sir Walter Scott’s translation or, rather, paraphrase, is quite a different type from the Leonora of Beethoven’s only opera. The book of

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Dvorák's, "The Spectre's Bride," follows a Bohemian version of the legend of which Bürger made the most eloquent setting, while an Icelandic treatment of the same serves as the basis of a cantata, "Yule Tide," by the English composer, Anderton. The story, as one writer says, "stripped of the genius with which Bürger tells it, is morbid, unnatural, and only possible at a time like that during which it was written, when all Europe was quivering with the throes of approaching revolution, and moonlight murder and madness seemed the fittest material for the poetic genius to work with." Raff's foremost position in the romantic school is due chiefly to his symphonies and pianoforte concerto, though the student finds in his chamber and pianoforte music much that is spontaneous and beautiful.

At the beginning of his career Raff was compelled to incessant work by the necessities of living; and, although he turned his melodic gift and creative impulses into the making of "pot-boilers,"—and Berlioz and Beethoven did likewise,—when he approaches a work in the higher forms, it is always with the conscientiousness of the true artist. Reference to Raff's one fairly successful opera, which Liszt brought out at Weimar, is made by Wagner in a letter to Liszt. Raff became an admirer of Wagner, and, having from a very early period a *penchant* for the profession of letters, indited a powerful pamphlet, defending the master's theory of the lyric drama. Raff's "Lenore" was written in 1872, three years after the "Im Walde" symphony, and is numbered five in a series of eleven, eight of which have been played in Boston. It was first performed in Berlin, in November, 1873.

The following interesting letter, referring to the origin and significance of Raff's well-known work, appeared in the *Allgemeine*

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## MANICURE.

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*Musikzeitung*, to which paper it was sent by Herr Martin Röder, a distinguished musician of Berlin, to whom it was originally addressed. In 1874, when the letter was written, Herr Röder was staying at Milan, and doing his best to bring some of the representative works of modern Germany to the notice of the Italian public. With this view he desired to contribute a short critical analysis of Raff's work to the *Gazzetta Musicale* and, that he might do this as satisfactorily as possible, he wrote to the composer, asking for any information he might feel disposed to give on the subject. Raff's reply, it will be seen, was pretty exhaustive; and we think it will be found both interesting and valuable. The letter is as follows:—

“*My dear Röder*,—While thanking you with all my heart for your friendly letter, I will comply with your wish by communicating to you whatever can be communicated about ‘Lenore,’ in so far as this may appear profitable, apart from the score itself. The tale or myth of the ride of a maiden with a dead warrior is of extreme antiquity, and presents itself first to us in the North in the form of the Walküren myth. Since now all that belonged to the Norse mythology was, on the introduction of Christianity, converted into the spectral (as Grimm has shown at length), the Walküren myth must unquestionably have undergone such a metamorphosis. Old folk-books or folk-songs which treated the subject in question in the fashion just described must have existed. One such at least, which has perished, must have been known to Bürger, when he wrote his ‘Lenore.’

“Great warlike commotions never penetrate the mind of an artist and a poet without having the deepest influence. (An old author uses with respect to war the strange phrase, ‘It is the oldest barbar-

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ism of mankind'; and he was not wrong.) But, while the soul of the artist, who in his art produces the fairest blossom of humanity, is shaken and disturbed to the roots, the result of his emotion — the art-work — cannot come to light forthwith. For this reason, then, improvised art-products of this sort in the greater forms disappear without leaving any trace, because they are, and must necessarily be, the result, not of a deeply felt and artistically reproduced emotion, but only of the momentary and superficial sensation; and therefore after such a period nothing more remains than perhaps the lyrical effusions of the Tyrtæus of the day, the artistic worth of which is too often very doubtful, though it is not to be denied that on account of its short and concise form it is just the song which lends itself best to the expression of momentary exaltation.

"In this way, without doubt, the external impulse through the time of war, as also that through the old folk-book, came to Bürger; but only by degrees was he able to combine the two in his innermost spirit, and to establish the just relation of the two influences. We need not wonder, therefore, that much was wanting in many ways to the poem which he had already conceived while he was bailiff at Alten-Gleichen, and which soon won complete success with the Göttinger Dichterbund; and that the poem only appeared in print eleven years after the peace of Hubertsburg, in 1774, in the *Musen-almanach*. On its appearance, Bürger's 'Lenore' excited general enthusiasm. Schiller, indeed, in his one-sided and reckless fashion, threw a damper on it in the *Allgemeine Literaturzeitung* for 1791. But Goethe, it is well known, warmly espoused the cause of the misunderstood Bürger, as, indeed, nothing else could be expected from the poet of the 'Erl-king,' and the poem soon made its way to foreign countries. Walter Scott produced an English translation. The Italians also have a version of it, as I perceive from a notice of the 'Waldsymphonie' in the *Pungolo* of April 22, 1872, where the critic quotes the following from the 'Lenore' of Bürger: '*Hopp! Hopp! Hopp! col vento in groppa Tutta notte si galoppa; Arde il suol, sbuffano ansanti E cavalli e cavalcanti.*' Well known is the unusual treatment of Bürger's poem in the 'affecting' piece 'Lenore,' by Holtei. Whether an opera, 'Lenore,' by Otto Bach, which has just been published, but which I have not yet seen, will be equally powerful in effect, must be deferred for the present, as there is as yet no talk of a performance. [The first performance] of the work took place at Gotha on 25th of December, 1874.] The conditions of the stage have allowed Holtei to localize still more the subject-matter which is already somewhat localized in Bürger.

"This I could not, and, to speak plainly, I would not do. But, or

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the other hand, the external scenes and impressions described in the poem are essentially musical. The sequence and persistency of rhythm given by the idea of a ride — *i.e.*, a continued movement — withdraw the ballad from treatment by painting and sculpture. For that which is only perceptible by the ear should not be and cannot be represented to the eye. But ‘The Conversation of the Lovers,’ ‘The Meeting with the Ghostly Procession of Corpses,’ ‘The Dance of the Fantastic Rabble at the Rabenstein,’ and ‘The ever-hurrying Gallop of the Panting Steed, hastening to the Cemetery,’ — these are just as much actual episodes of the ballad which are specially suited to music.

“If, putting aside what is local and unreal in ‘Lenore,’ we seek the pure human core of the matter, we get the following: ‘The happiness of two lovers is interrupted by war. The time has come when he must go forth with his fellow-soldiers and she remain behind alone. In this solitude, evil forebodings take possession of her. She falls into a fever, in which her hallucinations represent to her the return of her lover. But these hallucinations prepare, in reality, only her own death.’ Just such is the fever of the child in Goethe’s ‘Erl-king,’ such is the fever of the faithless bride in dread of the return of her old lover in the ‘Hochzeitsnacht’ (wedding night) of Eichendorff, etc.

“The pathological state must be accurately personified by the poet in its manifestations. Hence the augmentation of the visions in the case of these poems, which entirely correspond to the growing acceleration of the pulse and the breathing.

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“And now, as regards the disposition of the material in my symphony, the first two movements are, as you know, entitled ‘Love Happiness,’ and in them the two principal elements of every love relation are represented. These are the longing for and striving after love happiness and the enjoyment of the same. To the first of these corresponds the lyrical motive in the first movement, with its close on the dominant; to the second, the lyrical motive of the second movement, with its close on the third of the major key.

“On closer study, a crowd of small queries will press upon you, for which you must yourself seek and find an answer; for I will not deny that something in the first part is symbolical. For instance, the progression of the 4th in the bass (from E to B downwards), quite at the beginning, which later on, on p. 16, you will find recur in augmentation, as also the employment of the augmented triad which is already exhibited in the configuration of the four movements, since the first starts in E, the second in A-flat, and the third in e [*sic*] [E-flat?] The rhythm *there* and the harmony *here* point to ‘Love.’ It will not be unnoticed by you how the future already casts its shadows on the first two movements. Even in the love scene (second movement) there is a forboding cry of pain. At this point (p. 78), under Motive I., I thought of the night,—the intruder. Only with the solo of the E-flat horn begins the dialogue. On the first repeat of the Night-motif we perceive by the instrumentation the full arrival of night, while at the last repeat ‘the sparkling of the eternal stars’ suggested itself to my mind. All the rest, the exchange of kisses (p. 96) and the mysterious interweaving of night, up to the end is easily to be understood without any explanation. For either a man has a faculty of comprehension which helps to

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create the music or he is born unmusical. In the latter case, explanations count for nothing. In the third movement, 'Parting,' simply the approach of an army corps to the abode of the lovers, is described. The lovers bid farewell, and the division marches away. At the close their music is heard, but only in a fragmentary fashion, in the distance.

"The third movement contains the catastrophe. Lenore lies on her death-bed. Her breath gets quicker and quicker. She bursts out, 'Has he forgotten his old love, or is he dead?' And now it seems to her as though the troops were returning, for she hears peals of bells and a sound of march music. She hastens to meet the soldiers, she scans their ranks from end to end, in vain. The troops continue their march. Lenore gives herself up to despair. She curses her fate, and rejects the pious advice of her mother. For a moment she is confused. Now she fancies she hears the clattering of horse's hoofs, and it seems to her that there is a knock at the door. She jumps up and rushes into the arms of her lover (p. 168). The ride to the churchyard begins. Conversation of the lovers, interrupted from time to time by the neighing of the horse; from p. 127-192, passing of the spectral funeral procession; p. 196-204, passing of the ghostly wedding procession of the Rabenstein; and, from p. 209, acceleration of the ride up to the entry of death on p. 218. The conclusion points to peace and redemption. It will not escape your notice that in the episode of the funeral procession the yearning motive from the first movements, and in that of the fantastic rabble of the Rabenstein the love motive of the second movement (only in quicker *tempo* and in more trivial style), are introduced. The meaning of this you will easily guess. But enough of

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this! I have not yet got so far as to make this analysis any more detailed. Besides, it would be repugnant to me. For what can be the object of saying a thing in notes, and then saying it again in words; or is the latter, in truth, so very necessary? What, in Heaven's name, for instance, do we think in the case of Beethoven's Eroica, where the first movement is founded on a theme of Mozart's, and the last on one of Kotzebue, and after a beautiful funeral march a movement in three-quarter time of great triviality begins, about which, nevertheless, all men who think of nothing at all in particular go into raptures?

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SCHUMANN	. . . . .	Quartet in A major, Op. 41
SINDING	. . . . .	Quintet in E minor

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Friday Afternoon, November 27, at 2.30.

Saturday Evening, November 28, at 8.00.

---

## PROGRAMME.

Gluck - - Overture, "Iphigenie en Aulis" (Wagner's ending)

Brahms - - - - - Concerto for Violin in D major, Op. 77

Schubert - - - - - Symphony in C major

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## PROGRAMME

OF THE

# Seventh Rehearsal and Concert.

FRIDAY AFTERNOON, NOVEMBER 27, AT 2.30.

SATURDAY EVENING, NOVEMBER 28, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES PREPARED BY

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# Seventh Rehearsal and Concert

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Saturday Evening, November 28, at 8.00.

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## PROGRAMME.

Gluck - Overture, "Iphigenia in Aulis" (with Wagner's ending)

Brahms - - - Concerto for Violin and Orchestra in D, Op. 77

Allegro non troppo.

Adagio.

Rondo—Allegro giocoso, ma non troppo vivace.

Schubert - - - - - Symphony in C major, No. 9

Andante; Allegro ma non troppo.

Scherzo (Allegro vivace).

Andante con moto.

Finale (Allegro vivace).

---

Soloist, Mr. ADOLPH BRODSKY.

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The Programme for the next Public Rehearsal and Concert will be found on page 227.

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The opera "Iphigenia in Aulis," produced in Paris in 1774, and, as some patient statistician has determined, played there four hundred and twenty-eight times during the first fifty years of its existence, follows the proposed sacrifice of his daughter by Agamemnon in obedience to a vow made to Diana. Racine, in 1674, made a parody of the Euripidean tragedy, upon which the book of Gluck's opera is based. Gluck's theories concerning the union of music and the drama were fully developed when he arrived in Paris from Vienna, whither he had come at the instigation of his former pupil, Marie Antoinette, and "Iphigenia in Aulis" precipitated the conflict with the Piccinists, "which divided court and city into opposite camps, and has now a literature of its own." In 1867, after Gluck's work had slumbered fifty years, it was revived in Vienna in a remodelled version made by Richard Wagner, who changed the *finale* to accord with the antique legend, and enlarged the scope of the orchestra.

In a letter addressed by Wagner to the *Neue Zeitschrift für Musik*, in 1854, and subsequently included in the fifth volume of his "Collected Writings," he says: "The conventional cut of all overtures, especially to those of serious operas of the last century, consisted of a short introduction in slow time, followed by a longer and quicker

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movement. One has been so accustomed to this that in Germany, where for a long time 'Iphigenia' had not been performed, the overture, which alone served for concert purposes, came likewise to be involuntarily treated in this conventional manner. It is quite true that this overture consists of two distinct movements of essentially different *tempi*; namely, a slow *tempo* as far as the nineteenth bar, and thence onward one just as quick again. But it was Gluck's intention that the overture should directly introduce the first scene of this opera, which opens with exactly the same theme as the overture. In order, then, that there should be no interruption in the *tempo* up to this point, he wrote the *allegro* movement in notes of half the value he would have employed if he had designated the change of *tempo* by *allegro*. This becomes evident to every one who looks further into the scene in Act I., between the rebellious Greeks and Calchas. Here we find exactly the same figures written in quavers, but quavers which, in the overture, appear in semiquavers, but with the *tempo* marked *allegro*. Further, there is not a trace of a change of *tempo* indicated in the old Paris edition of the score, but the *andante*, with which it commences, is maintained unaltered throughout the whole of the overture right up to the beginning of the opening scene. This peculiarity in the notation was overlooked

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by German conductors; and, accordingly, where the shorter notes commence at the last beat of the nineteenth bar, it became their habit to introduce here the customary quicker *tempo*, so that at last the wrongly adopted *allegro* crept into the German editions of the overture, and was, perhaps, copied from them into the later French editions."

In reference to the above, it has been remarked that the erroneous *allegro* has been expunged in the latest "Peters" editions. It is incontrovertible, therefore, that the brilliant *coda* furnished by Mozart, who had only made acquaintance with Gluck's overture through this censurable and mutilated mode of performance, could not have been written by him except under a misconception of the proper *tempo* as designed by Gluck. When, therefore, during his sojourn in Zürich, in 1854, Wagner wished to perform this overture as a specimen of Gluck's music, he had no choice but to compose a *coda* which should be in accordance with the views he had formed of properly interpreting Gluck's intentions. In carrying out his project, Wagner claims no credit for invention. Indeed, his *coda* consists of little more than a return to the introductory theme of the overture, with the necessary transposition to bring it to a tonic close, and of an oft-repeated reminiscence of the opening phrase of its principal subject.

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The themes of the overture are closely identified by Wagner with the drama they prelude, and it will be interesting to submit his views of them to the judgment of the audience. The introduction is taken by him to represent an invocation for deliverance from grievous affliction. The leading subject is an assertion of power and of imperious demands. The second subject indicates the charm and tenderness of "Iphigenia." A prominent episode signifies afflicting, painful sympathy.

**Concerto for Violin and Orchestra, in D, Op. 77.**

**Brahms.**

*Allegro non troppo.*

*Adagio.*

*Rondo; Allegro giocoso, ma non troppo vivace.*

This concerto was written expressly for Dr. Joachim, who played the solo part when it was first performed in public at a concert at the Gewandhaus, Leipzig, on the evening of New Year's Day, 1879. It is in the same key as the symphony from the pen of its composer which preceded it; and some critics have discovered a certain family likeness between the two works, particularly as regards the first movement. In form, the concerto is a strict classic. Even Mendelssohn's innovations are passed over by Brahms, who writes in three separate

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movements, with *tuttis*, *solis*, and *cadenzas*, etc., just where his predecessors, Mozart, Beethoven, and Spohr, would expect to find them; yet the details and spirit of the work are essentially modern. It is, moreover, a composition in which the solo part is subjective. Perhaps this may be the reason why its presentation in Boston has been delayed for ten years.

From that point in the first movement leading to the usual pause and *cadenza*, Brahms permits the performer to step in and fill the gap. Here follows a compilation of an analysis of the concerto:—

#### First Movement.

The *tempo* of the first movement is *allegro non troppo*. It opens with a long passage for the orchestra, in which the themes forming its basis are announced and exposed before their detailed treatment by the solo violin. There is no prelude, but the first subject is heard at once; and here, as in the opening of the symphony just referred to, many will recognize a kinship to the “Eroica” of Beethoven. Of the same peaceful nature is the first subsidiary theme, which is almost immediately followed by the second subsidiary theme in the strings, vigorous and abrupt, strongly contrasting with the preceding. This theme is one of the most effective in the whole work, and its peculiar

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rhythm plays an important part throughout the movement. In the instance above quoted it conducts directly to the first violin solo. This enters with a long and brilliant bravura run or flourish of many bars in D minor on a pedal in the drums, landing at length in the first subject itself. After this the solo instrument introduces the second subject in A major, which partakes of the gentle character of the first. Leading immediately to a repetition of the second subsidiary — this time in A minor — occurs an episode of much beauty for the solo instrument and the strings. The *tutti* that follows is constructed upon the D minor passage with which the first solo began, now in A minor, after which the whole of the first subject, worked together with the other subjects, is heard again in C major, and, passing over to C minor, leads to a new theme in the latter key for violin solo, with accompaniment in the strings. The effect produced by this exquisite theme, appearing thus unexpectedly in C minor, is something not to be forgotten. After full development thereof the second subject is introduced in F-sharp minor (a remarkable passage), but, forsaking that key, almost immediately passes over to the tonic, and is heard in all its integrity in a grand *tutti*. In due course reappears the first subsidiary, also in D major, the second in D minor, including the beautiful episode (solo instrument

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and strings) formerly in A, now in D minor. Shortly after this comes the *cadenza*. When, at its conclusion, the solo instrument glides back into the first subject, and the whole orchestra sets in *pianissimo*, with a beautiful chromatic counter-theme, already heard in an earlier portion of the work, the effect is more easy to feel than to describe. One's only regret is that so much beauty should be drawing to a close.

### Second Movement.

The second movement is an *adagio* (it was formerly *poco larghetto*), opening with a delicious theme for the oboe, accompanied by the other wood-wind instruments in contrary motion, and with simple harmonization. The middle section is in F-sharp minor. Though this subject is not of such irresistible sweetness as the first, the movement maintains throughout an almost pastoral character. The concluding cadence, derived from the second part of the first subject, is, perhaps, one of the most plaintive passages ever written for the violin.

### Third Movement.

The *finale* is an *allegro giocoso, ma non troppo*, in rondo form,

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opening with the first theme in the solo instrument, accompanied by the strings. A *tutti* follows on the same subject, which leads up to a new and striking theme in A major, in furious octaves for the solo violin, with tremolo accompaniment in the strings. After elaborate development of this subject the first theme recurs, and is followed by a third in 3-4 time and in G major. After this the second subject is again introduced, this time in G major, and leads up to a grand *tutti* on the first theme, which again is followed by the *coda*. Between these two occurs a noticeable episode,—namely, a brilliant passage for the solo instrument,—concluding with a cadence on the pedal note A; but this pedal, instead of being merely sustained in the 'celli or contrabassi or even the bassoons, as one might have expected, is also given with great prominence by two horns, who throughout some ten or twelve bars continue in connection with a rhythmic pulsation of the drum. The effect is certainly novel; and it is a relief when the solo instrument sets in with a spirited *coda poco più presto*, in 2-4, which, however, on account of the frequent recurrence or triplets, has the effect of a rapid 6-8. Throughout this *coda* the rhythm changes perpetually from 6-8 to 4-8. A striking passage for the solo violin brings this very effective movement to a close.



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\* "Robert Schumann on Music and Musicians." Select translations from the "Gesammelte Schriften über Musik und Musiker." By M. E. von G.

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youth, and the force of the matured master by the grown man. Schubert will thus always be the delight of the young. His heart, like theirs, is always overflowing. His thoughts are bold, his execution rapid. He is full of the romantic legends of knights, ladies, and adventurers, of which youth are so fond; nor is he without wit and humor, though not enough to disturb the tender sentiment at the base of his whole nature. Thus he excites the imagination of the player as no one else but Beethoven can. The imitability of many of his peculiarities entices one to imitate them, and one longs to utter the thousand thoughts to which he only slightly alludes. Such is he, and such the impression which he will make for a long time to come. . . .

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“He might well await his last minute with serenity. And it is on his gravestone we read that ‘a rich treasure, but still fairer hopes, are buried beneath.’ We will try with gratitude to think of the first only. Speculations on what he might have attained to lead to nothing. He did enough while here; and praised be those who strive like him and achieve what he did!”

Symphony No. 9, in C.

Schubert.

*Andante; Allegro ma non troppo.*

*Scherzo (Allegro vivace).*

*Andante con moto.*

*Finale (Allegro vivace).*

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of symphonies, cantatas, etc., of Franz Schubert, than it does to Sir George Grove. The Schubert symphonies, too long already in MS., were scarcely appreciated, even in Vienna, when in 1868 this English enthusiast went there with the idea of forcing a discovery, of stirring life into the neglected pages which some shrivelled barrister was keeping guard over, not knowing what sort of trust was his. Grove's researches were the means of successfully bringing many an unknown work of Schubert's before the English public. When his description of the nine symphony MSS. was published,—one result of the Vienna visit of 1867,—Mr. Grove called the symphony in C (written in 1828, the last Schubert wrote) No. 9, hesitating, however, because there were indications in Schubert's correspondence that between the "unfinished" (No. 8) and this one there might be another symphony, also in C major. But in 1881 he has no hesitation in styling *the* C major symphony No. 10; for, although the MS. is lost, there had come to him indisputable proof that in 1825 there was a symphony written at Gastein, which is, correctly speaking, No. 9. In a letter to the London *Athenæum* of Nov. 18, 1881, Mr. Grove makes this explicit.\* The C major symphony No. 10 was written during the last year Schubert lived,—a year prolific in results. Musical literature teems with interest regarding it, its most remarkable feature being the tribute paid by Robert Schumann.

Were not Schumann so just a critic, so great himself, the following lines, chosen from his memorable review of *the* C major symphony, would seem pure rhapsody:—

"At the outset, the brilliancy, the novelty of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is

\* Breitkopf & Härtel in their critical edition of Schubert classify the C major symphony of 1828—Schubert wrote an earlier symphony in the key of C, No. 6, played in Boston on Nov. 29, 1884—as number 7, giving the "Unfinished," written earlier, a later numeral.

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as bewildering as any unusual thing we look upon for the first time in our lives ; but there ever remains that delicious feeling which we get from some lovely legend or fairy story. We feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy, romantic character of the introduction, although it is still wrapped in the deepest mystery. The transition from this to the *allegro* is entirely new ; the *tempo* does not seem to vary ; we are landed, we know not how. One would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra."

A later estimate of the work is this from the *Saturday Review* of Nov. 14, 1885 :—

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of counterpoint, he was a complete master of orchestral effect and a fountain of natural melody. Witness the beautiful airs for the oboe and the clarinet at the beginning of the second, the slow movement, the effect of the horn passage in the middle of the same *andante*, the strange uses of the trumpets and horns further on, the astonishing *verve* of the *scherzo*, the passage into the *trio* by the entrance of a sort of enchanted horn, sounding a single note, followed by a broad and melodious *tutti*; and, last of all, the colossal *finale, allegro*, with its inexhaustible variety and ceaseless energy of invention.\* Such music is indeed a contrast to the formal dignity and bracing precision of Bach. In its spontaneity, in its decorative orchestral coloring, whose beauty is its only aim, it is more like Beethoven. Schubert's splendor, in fact, is somewhat barbaric. His ornamentation is laid on with the strange, unreasoned, yet infallible taste with which the semi-civilized artist arranges bright primitive colors beautifully. Advanced and conscious artists, learned in conventional keys and

\*The triplets which introduce the *finale*, after the sonorous clang, are said to have made the Philharmonic band burst out laughing when Mendelssohn rehearsed the symphony with them in 1844,—a “very unfortunate bit of merriment,” since it naturally enraged Mendelssohn and caused him to keep back his “Ruy Blas” overture from the English public. “No, gentlemen,” said he, when “Ruy Blas” was called for by the players, “since you won’t hear Schubert, you shall certainly not hear me.”

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their correspondence to nature and human moods, seem to lose the secret of such apparently capricious disposition of material."

At completion, the ninth or tenth symphony was offered to the Vienna Musikverein, but it was too difficult, and they, perhaps, were too indifferent. It was not performed until after Schubert's death.

The first performance in Boston of the C major symphony was by the Germanias, on Jan. 8, 1853. Performances at Boston Symphony Concerts: Jan. 14, 1882; Dec. 30, 1882; March 28, 1885; March 26, 1887; April 27, 1889.

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a Chopin	-	-	-	-	-	-	-	Impromptu
b Chopin	-	-	-	-	-	-	-	Valse
c Liszt	-	-	-	-	-	-	-	Rhapsodie Hongroise
Weber	-	-	-	-	-	-	-	Overture, "Euryanthe"

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PROGRAMME.

Symphony No. 2, in C minor,	. . . . .	<i>Tschaikowsky</i>
	(First time.)	
Piano Concerto in D minor,	. . . . .	<i>Rubinstein</i>
Airs de Ballet from "Iphigenia in Aulis,"	. . . . .	<i>Gluck</i>
Piano Solos: (a) Impromptu, }	. . . . .	<i>Chopin</i>
(b) Valse, }	. . . . .	
(c) Rhapsodie Hongroise,	. . . . .	<i>Liszt</i>
Prelude and Finale from "Tristan and Isolde,"	. . . . .	<i>Wagner</i>

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PROGRAMME

OF THE

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FRIDAY AFTERNOON, DECEMBER 4, AT 2.30.

SATURDAY EVENING, DECEMBER 5, AT 8.00..

WITH HISTORICAL AND DESCRIPTIVE NOTES PREPARED BY

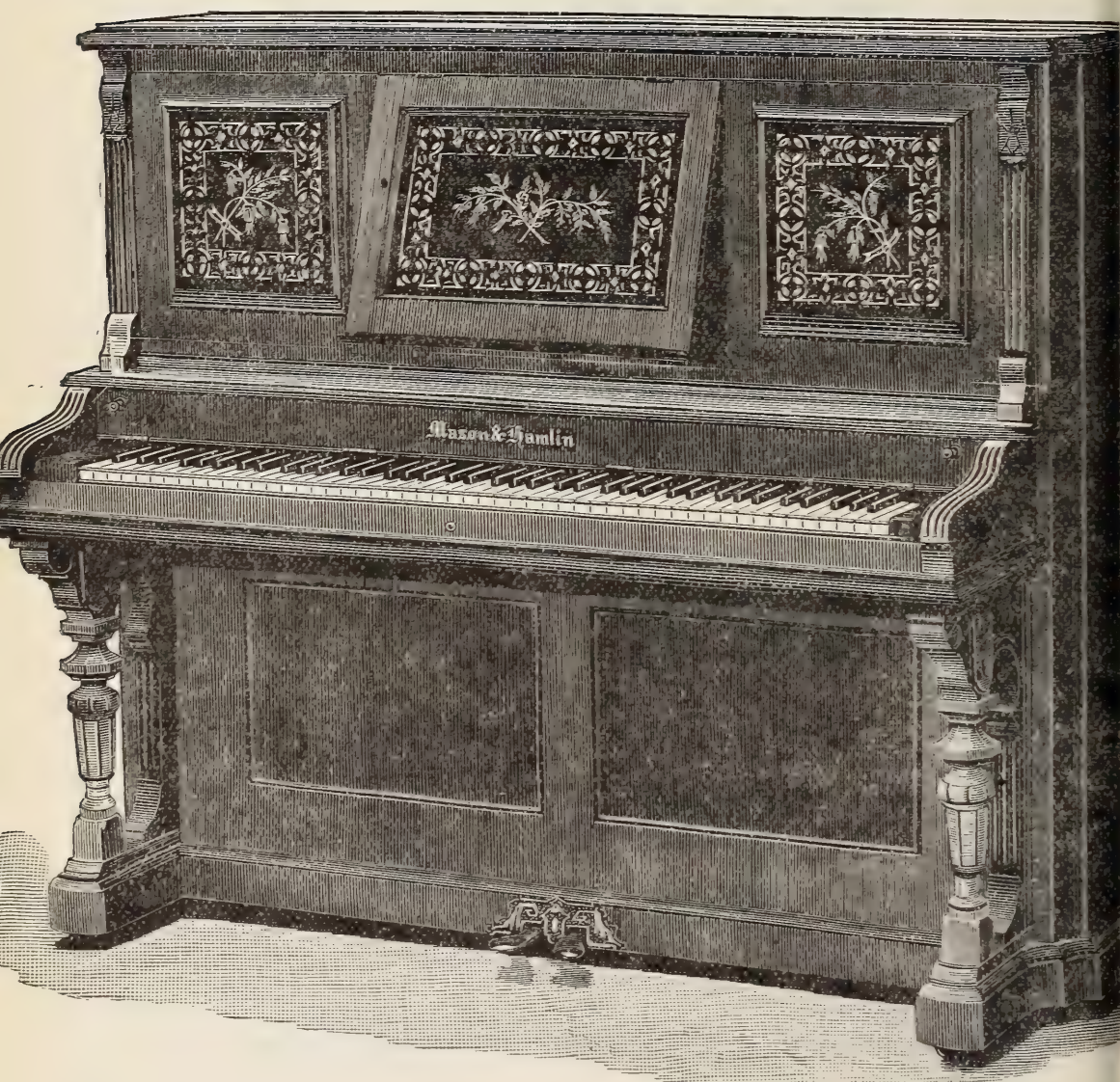
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# Eighth Rehearsal and Concert.

Friday Afternoon, December 4, at 2.30.

Saturday Evening, December 5, at 8.00.

## PROGRAMME.

Beethoven - - - - - Symphony No. 4, in B-flat  
Adagio ; Allegro vivace.  
Adagio.  
Minuet.  
Allegro ma non troppo.

Paderewski - Concerto for Piano and Orchestra, in A minor, Op. 17  
Allegro.  
Romanza (Andante).  
Allegro molto vivace.

Svendsen - - - - - Episode, "Carnival in Paris"  
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Chopin - - - - - Impromptu  
Chopin - - - - - Valse  
Liszt - - - - - Rhapsodie Hongroise

Weber - - - - - Overture, "Euryanthe "

Soloist, Mr. IGNACE J. PADEREWSKI.

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The Programme for the next Public Rehearsal and Concert will be found on page 261.

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*Adagio; Allegro vivace.**Adagio.**Minuet.**Allegro, ma non troppo.*

The fourth symphony, finished in 1806, lies between two greater ones, an expression of the absolute sunshine and gayety, which came so rarely into Beethoven's life. It followed the "Eroica" after two years, and antedated the one in C minor (No. 5) by two years. The symphony stands in great contrast to those which preceded it, not alone because its theme is less mighty than the "Eroica,"—a painter does not use battle tints at all times,—but because of the new manner and constant surprises in style it opens. Beethoven's versatility was extraordinary. Scarcely ever does he repeat himself. Each of the nine symphonies is different from all the others, and each *introduction, allegro, andante, scherzo, and finale* is quite distinct from each corresponding movement of the other eight. Trusting the reader will find in the extracts which follow from a new analysis of the symphony, by Sir George Grove, profitable reading, these introductory remarks will not be extended beyond noting the fact that the score calls for only one flute, instance of a Beethoven innovation, like which are the "false entry" in the first movement of the "Eroica," where the second horn is favored beyond the first, and the difficult passage for fourth horn in the slow movement of the Choral Symphony.

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The following constitutes a reduction with minor alterations of Mr. Grove's analysis:—

#### First Movement.

“The fourth symphony, like the first, second, and seventh of the nine, opens with an introduction (*adagio*) to the first movement proper (*allegro vivace*). It commences with a low B-flat *pizzicato* and *pianissimo* in the strings, which, as it were, lets loose a long-holding note above and below in the wind, between which the strings move slowly in a mysterious phrase, in the minor of the key (B-flat), the bassoon and double basses answering at a bar's interval.

“After twelve bars the strings again emit the *pizzicato*, and the slow unison phrase is repeated, this time leading enharmonically from G-flat into F-sharp. A third time the *pizzicato* note is heard, this time to lead into a solemn progression of the basses, marching on like fate itself. As the close of the introduction (thirty-eight bars) is approached, the tone brightens, and the *allegro* bursts forth in B-flat major. This is of the most bright and cheerful character throughout. The principal subject, in *staccato* notes, succeeded by a smooth passage for the wind, and ending with a burst on the final chord, is gayety itself. The connecting portion between the first and second subjects is delightfully free and spontaneous. The *staccato arpeggio* figure of the former is kept constantly in view, and great freedom and life are given to it by the stimulating *tremolo* figure of the violins.

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“At the end of the section we have a specimen of the syncopations which form a feature throughout this work,—the notes seem almost to be tumbling over one another in their eagerness to get to the second subject, or rather the group of melodies which form it. The sportive conversation of the bassoon, oboe, and flute, the equally sportive ‘canon’ of the bassoon and clarinet, as near triviality, perhaps, as Beethoven could allow himself to approach, and the strange sequential passage which connects them, are all as gay as gay can be, and the movement has, as already remarked, not one sombre bar. Even the mysterious and magnificent *crescendo*, in which the drum takes so remarkable and original a part, does not impart any cloud of seriousness into the general picture, nor do the frequent and lengthened syncopations and forcing of rhythm. In the middle portion of the movement a beautiful melody (violins and ‘celli) is introduced as an accompaniment to the principal *staccato* subject, out of which it bursts in the most spontaneous manner, and to which it forms the finest contrast. This delicious tune is given five times consecutively by alternate wind and string, and then, when one has become fondly attached to it, vanishes, and is never heard again,—a good instance at once of Beethoven’s wealth and of his power of repression. The working out, of which the last example forms a part, is one of the most ingenious and effective of all the nine.

“The care with which Beethoven marks his *nuances*, and other indications for the players, has been often noticed, but is nowhere more conspicuous than here.”

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## Second Movement.

"The second movement (*adagio*) is not only an example of the celestial beauty which Beethoven (the deaf Beethoven!) could imagine and realize in sounds, but is also full of the characteristic of the great master. It opens with a bar containing three groups of notes, which serve as a pattern for the accompaniment of a great portion of the movement, and also a motto or refrain,—now in the bassoon, now in the basses, now in the drum, whose intervals may indeed have suggested its form. We venture to call it the drum-figure.

"The *adagio* is in strict 'first movement' form. The first and second subjects are duly succeeded by a 'working out,' which, though only twenty-four bars long, is sufficient to make the *reprise* of the first subject in a florid form in the flute welcome. The repetition of the previous material is itself quite *en règle*, and is ended by a pedal on the drum-figure, and by a *coda* of eight bars. The connecting link of eight bars between the first and second subjects—all the movement is on rather a small scale, though broad enough in style—is formed on a beautiful phrase, which gains a special charm from the electric force with which its principal note is thrown off. Note, on its repetition, the two bars of delightful counterpoint in contrary motion of bassoon and viola. The second subject is a melody more passionate, though hardly less lovely than the first. In both these cases, as if the great master knew what beautiful tunes he had made, he has marked them with '*cantabile*,' a word which he would seem only to employ when it has a special significance. The working out,

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though short, is interesting, and toward the close deeply impressive, and the whole forms one of the loveliest poems ever produced. 'Believe me, my dear friend,' says Berlioz, who, with all his extravagance, was a real judge of Beethoven,— 'believe me, the being who wrote such a marvel of celestial inspiration was not a man. Such must be the song of the archangel Michael as he contemplates the world's uprising to the threshold of the empyrean.' The *adagio* also furnishes a capital instance of Beethoven's droll caprice in interpolating the four bars of play between the first and second fiddles simply to end on the same chord as they began."

### Third Movement.

"The *minuet* is remarkable, among other things, for its unlikeness to a dance minuet, for its syncopations, and the way in which a phrase of common time is forced into 3-4 rhythm, a contrivance by which great nervousness and piquancy are imparted to the first subject.

"It is, in fact, though denominated '*minuet*,' a great abandonment of that old dance tune, and has many features of the '*scherzo*' proper. Haydn, before he died, commenting on some \* pedantic rules of the theorists, said: 'What nonsense is this! Instead of such trifling, why does not some one give us a really *new minuet*?' Coming from the man that had composed more minuets than any one else, this is very remarkable. It is still more so when we recollect that at the time he said it the minuet to Beethoven's first symphony, and not improbably even that now before us, had been

\* Griesinger's "Biographical Notes," p. 114.

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written and performed, both being emphatically the 'new minuets' which the patriarch was desiring to have; though it is not unlikely that Haydn never heard of any of Beethoven's symphonies. Had he done so, his condemnation of the trio in C minor (Op. 1, No. 3) makes it doubtful whether he would have approved of them. What *could* his opinion of the 'Eroica,' for instance, have been? But to return to our *minuet*.

"The second section continues in the same vein, and introduces a phrase which is at once harmony and melody (bassoon and 'celli), and which leads back to the resumption of the first theme. The trio (a trifle slower), with the melody in the wind instruments, and saucy interruptions of the violins, is not only a delicious contrast to the *minuet*, but also one of the tenderest and most refined things in music.

"The trio is also peculiar in being repeated a second time (instead of appearing only once, after the usual custom), a step which Beethoven appears to have been the first to take on this occasion, and which he adopted in the seventh symphony, thereby probably giving a hint for the two trios in Schumann's symphonies, Mendelssohn's Cornelius March, etc. Notice the charming inquiry with which the horns end this movement, 'as if,' said Schumann, 'they had one more question to put.' In fact, the last three bars are an addition to the rhythm of the piece, as will be seen by looking back to the first occurrence of the *scherzo*."

#### Fourth Movement.

"But lively, serene, and piquant as are these three movements, they are all surpassed by the *finale*, which is the very soul of spirit



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and irrepressible vigor. Here Beethoven represses somewhat the syncopations and modifications of rhythm which are so prominent in the first and third movements, and gives the violins a rapid, busy, and most melodious figure, which is irresistible in its gay and brilliant effect, while the movement as a whole is perfectly individual and distinct from that of the first *allegro*. It is as much a *perpetuum mobile* as any piece ever written with that title.

"The figure alluded to begins the movement, and is made especially characteristic by the rhythm of its last notes, the four last bars, and especially the three last notes of the phrase, having a remarkable way of staying in one's ears. Besides this subject, there is a second (enters upon the oboe, followed by the flute), with alternations of wind and string.

"The working out is not less lively or humorous than the first section. It begins with an extension of the semi-quaver figure *crescendo*, culminating in a tremendous unison B-natural, which has all the air of a false alarm, but does not disturb the basses in their pursuit of the original idea. 'House afire,' shouts the orchestra. 'All right: we have still our work to do,' say the basses. This introduces a little phrase, on which the bassoon, clarinet, and oboe converse in charming alternation, with gay *sforzando* from the strings; and the working out ends with an irresistible flourish for the bassoon, who can hold his tongue no longer. But we will not enumerate the many other features of this beautiful and irrepressible *finale*. Though full of drollery, Beethoven is constantly showing throughout how easy it is for him to take flight into a far higher atmosphere than mere fun. The movement places him before us in his very best humor,—not the rough, almost coarse play, which reigns in the

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mischievous, *unbuttoned*\* passages of the *finales* to the seventh and eighth symphonies, but a genial, cordial pleasantry, the fruit of a thoroughly good heart and genuine inspiration. What can be more touching than the passage in which he says 'Good-by,' in a tone of affection as unmistakable as if he had couched it in words, a passage doubly interesting, because it is a simple repetition of the first three bars of the figure which opens the movement, put into double the original time, a practice which Beethoven has used elsewhere—for instance, at the end of the overture to 'Coriolan'—with the happiest and most dramatic effect?"

Concerto in A minor for Pianoforte and Orchestra, Op. 17.

I. J. Paderewski.

*Allegro.*

*Romanza: Andante.*

*Allegro molto vivace.*

Ignace Jean Paderewski—born at Podolia, a city of Russian Poland, on Nov. 6, 1860—furnishes us with the rare example of a musician who, during the earliest part of his career, made it his first aim to become a composer, and subsequently at a much later date also developed into a virtuoso of the pianoforte. A remarkable talent for music manifested itself in him at a very early age, and this he cultivated to such an extent by his own almost unassisted endeavors that in 1879 he was appointed to a professorship in the Conservatory of Music at Warsaw. It was doubtless now, when teaching became

\* Beethoven's own word,—*aufgeknüpft*.



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his duty, that he began to feel the want of early systematic training; for at the end of 1880 he betook himself to Berlin and placed himself under that eminent theorist and teacher, the late Friedrich Kiel, with the view of undergoing a complete course of harmony, counterpoint, and composition. In 1884 he held a professorship at the Conservatory of Music in Strasburg, but at the close of that year removed to Vienna, where he placed himself under his countryman, Theodor Leschetitzki, the well-known and eminently successful trainer of pianists. Under his guidance he made such rapid progress that within three years occurred his first appearance in public, when his extraordinary skill as an exponent of piano-playing was at once fully recognized.

That turning his attention to the reproductive side of an artist's life has not interfered with his productive powers as a composer is apparent, not only in the present concerto, but in the fact that, in addition to a large number of pianoforte pieces, some of which have attained a wide popularity, he has composed a concerto for violin and orchestra and an orchestral suite.

The concerto in A minor was composed in 1888. In point of form this concerto, which, as regards its construction, is far more a matter of evolution than a stringing together of tunes, closely follows the traditionally classical lines, and is strikingly free from irrelevant and episodic passages, except such as immediately grow out of the subject-matter. In spirit it is strongly pervaded by the characteristics of Polish national music, with its proud, chivalrous, and dreamy

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accents. "Polish national music" (as Mr. Frederick Niecks has explained in his highly interesting and reliable biography of Chopin \*) "conforms in part to the tonality prevailing in modern art music; that is, to our major and minor modes. In part, however, it reminds one of other tonalities; for instance, of that of the mediæval church modes, and of that or those prevalent in the music of the Hungarians, Wallachians, and other peoples of that quarter." Among numerous instances of these Slavonic characteristics which occur in its course may be specified: (1) The occasional omission of the third from both tonic and dominant chords; (2) the employment of scales in which the position of the semi-tones differs from that of those in ordinary use; (3) the frequent occurrence of augmented intervals, especially the second and fourth; and (4) the introduction of melodies evidently based upon a scale consisting of fewer degrees than our major and minor scales. This mode of imparting a national coloring to his work seems to come quite as naturally to Mr. Paderewski as it did to Liszt in his Hungarian Rhapsodies, and is by no means to be regarded as tricky or perfunctory; for in the works of both composers instances of pianism and harmonization of the most modern kind are to be found running side by side with these older and traditional modes of expression.

#### First Movement.

The *allegro* commences in the good old-fashioned manner, with a

\* Frederick Chopin as a Man and Musician. By Frederick Niecks. London: Novello, Ewer & Co. 1888.

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long orchestral *tutti*, in exposition of, and in partial development of the principal first subject. This consists of a twofold idea. Attention is specially due to the initial bar of the first theme, as throughout the movement it crops up again and again, both as a melodic phrase and as a figure of accompaniment. With the conclusion of this orchestral *tutti*, which is extended through sixty-six bars, the solo pianoforte enters. The further development of this first half of the principal subject, lightly accompanied, is soon followed by its second half, similarly treated, but with the superposition of a counter-melody by the oboe. This gives way to a *tutti* (*fortissimo*), and is followed by a further elaboration of the subject-matter, richly embroidered by the solo instrument.

Anon, a modulatory passage, remarkable for its pianistic disposition, enters. In its course the flute prefigures the character of the second subject proper, and to this it leads. Given out thus by the solo pianoforte, it is, after extension, complemented by a short orchestral *tutti*. It modulates back to C major, in which key it is taken up by the orchestra against an animated accompaniment for the pianoforte, which grows more and more brilliant as it proceeds. Its further development (*più vivo*), after a protracted double-shake and a rapid scale passage on the part of the pianoforte, is supplemented, on a resumption of the *tempo primo*, by an orchestral *tutti*, based upon the foregoing material, which brings the first section to a well-defined close in the parallel key.

As special points of interest in the "working-out" section, which

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principally busies itself with the latter half of the first subject, attention may be directed to the meditative and *cadenza*-like passages for the pianoforte (*meno mosso* and *grave*), to the solo for English horn (*lento*), and to the concluding episodic pianoforte passage, in which the melody, evolved from fragments of the previous subject-matter, lies for the most part in the left hand. Abridgment, modification, and much variety enter into the construction of the "recapitulation" section, in the course of which the second subject, now transferred to A major, together with its appendages and complementary *tutti*, are reproduced at length. A very elaborate and fully written out *cadenza* for the pianoforte, starting *largo* and increasing in force, passion, and speed as it proceeds, is followed by a lengthy peroration (*allegro molto*), in the course of which the opening fragments of the two halves of the first subject are more than once brought into close juxtaposition. A short *coda* soon afterwards brings the movement to a close in the minor key.

#### Second Movement.

The *romanza* (*andante*), after two preliminary bars for the horns, opens with the theme in the oboes. The extension of this idea a fifth higher by the flute, on modulating to the dominant, is responded to by the pianoforte. Following the further development of this material, on a tonic full close being reached, the pianoforte introduces a rippling figure of accompaniment in triplets of semiquavers, and persistently carried out in similar fashion through thirty-six bars. From time to time it is heard in its course in conjunction with similar counter-subjects. Eventually, the semiquaver triplets grow into demi-semiquaver quadruplets, the motion becomes more animated and intense, and on a return to the tonic and the *tempo primo* a climax is reached by a further development of the modification of the principal subject, and now reintroduced by the pianoforte *grandioso* and *fortissimo*. On calming down, the semiquaver triplet is resumed against a fragment of the first subject re-echoed by the first violins muted and in harmonics, soon after which this quaintly original and takingly melodious movement is brought to a quiet end.

#### Third Movement.

The *finale* (*allegro molto vivace*) opens with an introductory *tutti*,

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which forms an integral part of the subject-matter, recurring again and again, in part or in whole, in the course of its development. Dovetailed with this, the pianoforte enters with its first solo. Both themes are then taken up and extended by the orchestra. Simultaneously with a tonic full close, the pianoforte re-enters with a transitional passage; and, after ample development, in company with some accessory matter, serving to introduce the second subject proper. Standing in the key of F-sharp major, this is given out by the whole force of the wind band, occasionally broken in upon by the strings. Developed at length, it merges almost imperceptibly, through a long modulatory passage, into the "working-out" section, in the course of which the two principal subjects, together with their connecting links and appendages, are subjected to much variety of treatment. Recapitulation, which is reached in the midst of a tremendous passage of octaves for both hands on the pianoforte, is curtailed by the omission of the first pianoforte solo, but from this point is carried out in pretty regular order, the second subject reappearing (*meno mosso*) in the key of the tonic major. A long peroration, replete with brilliant passages of octaves, scales, *arpeggios*, and double-shakes, commencing *breit* (i.e., broadly), and subsequently attaining to *presto*, brings the concerto to an effective conclusion in the major key. (*Reduced from an analysis by C. A. Barry.*)

The concerto was performed for the first time in the United States at the Boston Symphony Concert, Boston, of March 14, 1891. Mme. Julia Rive-King was the pianist.

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The following particulars regarding the career of Johan Severin Svendsen may be found in an article contributed by Mr. Carl Sievers to Grove's "Dictionary of Music and Musicians": —

"Mr. Svendsen was born at Christiania, Sept. 30, 1840, his father being a military band-master. He very early showed a taste for composition, and at the age of eleven wrote a work for the violin. Four years later he joined the army, having then acquired some skill upon the flute, clarinet, and violin, and quickly rose to the position occupied by his father, which, however, was not the height of the young man's ambition. Setting his mind upon nobler things, Svendsen left the army, and entered the orchestra of the Christiania Theatre, subsequently going on a wandering tour through Sweden and North Germany. His situation at this period was not at all enviable; but, when at sad straits at Lübeck, he met with a friend in the Swedish-Norwegian Vice-Consul, who obtained from his king a small annual stipend. A physical infirmity presently compelled Svendsen to give up the violin, whereupon, turning his attention to composition, he entered the Conservatorium at Leipzig (1863), and received instruction from Hauptmann, David, Richter, and Reinecke. Under these circumstances, he wrote a quartet, quintet, and octet for strings. 'The following anecdote of this period,' remarks Mr. Sievers, 'is both characteristic and authentic. On hearing that his octet had been played with great success by the students, Reinecke

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asked to see it. He declined, however, to suggest any improvements in so splendid a work, but remarked, somewhat sarcastically, "The next thing will be a symphony, I suppose!" Barely a week after, Svendsen laid his symphony in D before his astonished instructor.'

"Svendsen left Leipzig in 1867 with the honorary medal of the Conservatorium, and proceeded through Denmark, Scotland, and Norway, afterwards (1868) going to Paris, where he joined Musard's orchestra and that of the Odéon. In the French capital he wrote his Violin Concerto in A, and other works, including the well-known overture 'Sigurd Slembe.' When the war of 1870 broke out, Svendsen made his way back to Leipzig, where he was offered the conductorship of the Euterpe concerts, to no purpose, as the society's work stopped, owing to the great conflict which then occupied all thoughts. Svendsen did well in Germany, nevertheless, making many friends and great progress. In 1871 he went to America, returning at the end of the war, and again going to Leipzig and the Euterpe. Subsequently he met Wagner, and spent some time at Bayreuth, his next move being to his native country and city, remaining in Christiania for five years as conductor for the Musical Association there. In 1874 he obtained an annuity from the Norwegian Parliament, and in 1877 once more proceeded abroad. The next year he visited London, and introduced a number of his best works, soon, however, returning to Christiania, and resuming his old

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post, which he still retains. 'Svendsen's music,' adds Mr. Sievers, 'is all of very high character, remarkable for strong individuality, conciseness, and the absence of anything national or Scandinavian, as well as for an elaborate finish strictly in harmony with the traditions of the great masters.'"

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extensively in Southern Europe, but particularly at the Kärnthnerthor Theatre, Vienna. After much trouble, Weber accepted a libretto at the hands of Wilhelmine von Chezy, a blue-stocking from Dresden (whom Hanslick once called witty). This eccentric person laid before him a sketch made from a German translation of an old French romance, "Histoire de Gérard de Névers, et de la belle et vertueuse Euryanthe, sa mie." The opera failed chiefly because of the utter meaningless libretto of the Von Chezy, of whom it is related that, on the night of the first performance of "Euryanthe," Oct. 25, 1823, in the Kärnthnerthor Theatre, Vienna, coming in rather late, when the aisles were filled, she tried to find her way to the front *over* the crowd, exclaiming: "Make room, make room for me, I say! I tell you I am the poetess! the poetess!"

The opera was mostly written in the summer of 1822, in Hosterlitz, where Weber and his wife and infant son were staying. During that summer Sir Julius Benedict was Weber's pupil, and he writes thus of the work in hand: "Watching the progress of his 'Euryanthe' from the first note to its completion, I had the best opportunity of observing his system of composing. Many a time might he be seen early in the morning, some closely written pages in his hand, which he stood still to read, and then wandered on through forest and glen, muttering to himself. He was learning by heart



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the words of 'Euryanthe,' which he studied until he made them a portion of himself,—his own creation, as it were. His genius would sometimes lie dormant during his frequent repetition of the words, and then the idea of a whole musical piece would flash upon his mind, like the bursting of light into darkness. It would then remain there uneffaced, gradually assuming a perfect shape; and not till this process was attained would he put it down on paper. His first transcriptions were usually penned on the return from his solitary walks. He then noted down the voices fully, and only marked here and there the harmonies or the places where particular instruments were to be introduced. Sometimes he indicated by signs, known only to himself, his most characteristic orchestral effects. Then he would play to his wife or to me, from these incomplete sketches, the most striking pieces of the opera, invariably in the form they afterwards maintained. The whole was so thoroughly developed in his brain that his instrumentation was little more than the labor of a copyist; and the notes flowed to his pen with the marks of all the shading of expression, as if copperplated on the paper. . . . The scoring of the opera of 'Euryanthe' from his sketches occupied only sixty days."

"Following his usual practice, Weber drew upon the themes of the opera for the subjects of its prelude. Both the first and second

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motives come from the music of the hero, Adolar, the first — immediately following the brilliant and very Weberesque exordium — being connected with an expression of trust in Euryanthe's faithfulness when exposed to the same temptation as that which assails Shakespeare's 'Cymbeline.' The second subject — a very beautiful and characteristic melody stated by the violins — expresses the confidence and joy with which Adolar anticipates reunion with his beloved. These themes are worked into the regular form of an overture, save that two important episodes come together between the development of the second subject and the recapitulation, occupying, therefore, the place of a 'working out.' The first episode, *largo*, given to muted violins in eight parts, accompanied by the violas *trem.*, has direct reference to that part of the drama in which Euryanthe conveys to the wicked Eglantine a secret concerning some unfortunate lovers who make a spectral appearance. The lovers and their apparitions are of Weber's own devising. On this account he thought a great deal of them, and at first intended that the curtain should rise with the beginning of the *largo*, and show a tableau of the incident. On reflection, he abandoned the idea, as tending to divert regard from very mysterious and cunningly devised music. The second episode is contrapuntal, and consists of imitative treatment of a subject which doubtless had a special significance in the composer's mind; but what it was cannot now be ascertained."

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Saturday Evening, December 19, at 8.00.

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**DIED DECEMBER 5, 1791.**

Mozart - - - - - Overture, "Magic Flute"

Aria

Mozart - Symphonic Concerto for Violin and Viola (First Movement)

Cadenza by Hellmesberger.

(FIRST TIME AT THESE CONCERTS.)

Aria

Mozart - - - - - Symphony in E-flat

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# Ninth Rehearsal and Concert.

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Friday Afternoon, December 18, at 2.30.

Saturday Evening, December 19, at 8.00.

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## PROGRAMME.

**IN MEMORIAM. W. A. MOZART,**

**DIED DECEMBER 5, 1791.**

Mozart - - - - - Overture, "Magic Flute"

Mozart - - - - - Aria from "Don Giovanni"

Mozart - - - - - Masonic Funeral Music

Mozart - - - Aria, "Dove Sono," from "Marriage of Figaro"

Mozart - - - - - Symphony in E-flat

Adagio; Allegro.

Andante.

Minuetto.

Finale; Allegro.

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SOLOIST :

**Mme. FURSCH-MADI.**

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The next PUBLIC REHEARSAL will be on THURSDAY afternoon, December 24, at 2.30.

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The Programme for the next Public Rehearsal and Concert will be found on page 297.

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Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Restless, a bore, vain, improvident, and yet shrewd, he was not without good qualities that had won him the friendship of Mozart. In 1791 Schikaneder found himself sorely embarrassed. He was at that time the director of the Auf der Wieden, a little theatre, no better than a booth, where comic operas were played and sung; and he no doubt would have made a success of his venture, had he curbed his ambition. Upon the verge of failure, he had one thing to console him,—a fairy drama which he had made out of "Lulu, or the Enchanted Flute," a story by Wieland. He asked Mozart to write the music for it; and Mozart, pleased with the *scenario*, accepted, and said, "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject. So he hurriedly, and with the assistance of

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an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets and the executor of the wishes of the Masonic order. The story of the opera in its present form is known to all, and it would not call for comment at this late day if certain modern writers had not found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolical representation of the French Revolution. The Queen of Night is to them the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration, and Sarastro is the Wisdom of the Legislature, while the priests represent the National Assembly. Now, Mozart himself saw nothing in the text but the libretto of a magic opera. Goethe and Hegel were equally blind. The former once wrote of the text that "the author understood perfectly the art of producing great theatrical effects by contrasts," and Hegel praised the libretto highly for its mixture of the supernatural and the common, for its episodes of the initiations and the tests.

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Schikaneder knew the ease with which Mozart wrote ; and he also knew that it was necessary to keep watch over him, that he might be ready at the appointed time. As Mozart's wife was then in Baden, the director found the composer alone, and he put him in a little pavilion which was in the midst of a garden near his theatre. And in this pavilion and in a room of the casino of Josephsdorf the music of "The Magic Flute" was written. Mozart was in a melancholy mood when he began his task, but Schikaneder drove away his doleful dumps by often surrounding him with the gay members of his company. There was merry eating, and there was clinking of glasses. Here is the origin of many of the exaggerated stories concerning Mozart's dissipated habits. It was long believed that he was then inspired by the beautiful eyes of the actress Gerl ; but this story probably rests upon no better foundation than the Mrs. Hofdaemmel tragedy, which even Jahn thought worthy of his attention.

It was in early March, 1791, that Schikaneder made his proposal to Mozart ; and the 30th of the September of the same year the opera was given at the Auf der Wieden theatre. The composer led the first two performances. The opera disappointed the expectations of the hearers, and Mozart was cut to the quick. The cool

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reception was not due to the character of the subject; for the "magic plays," with music of such Vieneses composers as Wenzel Mueller, were very popular, and "The Magic Flute" was looked upon as a "Singspiel," or a magic farce, with unusually elaborate music. The report from Vienna that appeared in Reichardt's Berlin musical paper soon after the opening night tells the story: "The new machine-comedy, 'The Magic Flute,' with music by our Kapellmeister Mozard (*sic*), which was given at great expense and with much sumptuousness, did not meet with the expected success, as the contents and dialogue of the piece are utterly worthless." But Schikaneder was obstinate in his faith; and the opera soon became the fashion, so that the two hundredth representation was celebrated in Vienna in October, 1795. It made its way over the continent; it was translated into Dutch, Swedish, Danish, Polish, Italian; it was given in Paris in 1801, under the name of "The Mysteries of Isis"; it was first heard in London, in 1811, in Italian.

Mozart died shortly after the production of the opera, in deep distress and diseased in mind. The frivolous and audacious Schikaneder, "sensualist, parasite, and spendthrift," filled his purse by the aid of "The Magic Flute"; and in 1798 he built the theatre An der Wien. He put upon the roof his own statue, clothed in the feather

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costume of Papageno. His luck left him, however; and in 1812 he died in poverty. "The Magic Flute" remains, the foundation of the national German opera and a glory for all time.

There has always been, since 1791, discussion concerning the treatment of Masonic thoughts and rites in the opera, both in the text and the music; and Jahn is sure that the "dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his intense devotion to the Masonic idea."

"A clear indication of this devotion was given to the initiated in the overture, but in a way that showed how well he distinguished Masonic symbolism from artistic impulse."

Mozart's devotion to Masonry is well known, and he may have been inspired by Masonic thoughts when he wrote this overture; or he may have anticipated Herder and Ulibicheff, and tried to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned in making music. As Henri Lavoix has well said in his "History of Instrumentation," "Here the master, wishing, so to speak, to glance behind him, and to give a last model of the old Italian and German overtures with a counter-pointed theme, which had served, and still served, as prefaces to so many operas, pleased himself by exhibiting the melodic theme

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that he had chosen, in all its forms, adorned with the riches of instrumentation and harmony. And the result of this marvellous work of the carver is one of the most perfect instrumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic-piece upon which Mozart lavished the most precious treasures of his prodigious imagination."

The theme of the fugue is not unlike one found in a sonata that Clementi played in 1781, before the Emperor Joseph, in Mozart's presence; and, again, it resembles the subject of an overture by Collo. But fugue-subjects were common property, and often wandering melodies. The more important question was, What did the composer do with his subject after he caught it? The solemn chords that open and interrupt the overture may suggest the knocking of those seeking initiation, or they may recall "the probation which must be undergone by those who engage in the search for a higher light." They are just as effective if they are left without explanation. Just as the form of thematic treatment, the elegance and spontaneity of the fantasia, the use of the minor,—all accepted simply as absolute music,—must ever excite wonder. As Jahn has finely said, "The true triumph of genius consists in having created a work



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which, quite apart from scholarship or hidden meaning, produces, by its perfection, an effect on the musical mind which is quite irresistible, animating it to more active endeavor and lifting it to an atmosphere of purest serenity."

This overture was last heard in these concerts Dec. 11, 1886; and it was played at the concerts given for the Vienna Mozart Monument Fund, April 10 and April 11, 1888.

**Recitative and Air "Or sai chi l' Onore," "Don Giovanni."**

This air was written for Teresa Saporiti, who created the part of Donna Anna in "Don Giovanni," first given in Prague, the 29th of October, 1787. Fétis records the story that her admiration for Mozart's genius amounted to enthusiasm; that she was in love with him, but her love was not returned. Now, the truth is this: The Saporiti was a member of the opera company in Prague. She had formed in her mind and heart an ideal Mozart before she had seen him; and, when she met him, she could not conceal her disappointment. She cried aloud, "Why, this famous man has the most insignificant face I have ever seen." Mozart was sensitive upon this

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point. He never forgave her, although she was of rare beauty; and he turned his attention to Bondini and Micelli, the other leading women of the company.

In the recitative preceding the air, Donna Anna, startled by the conviction that Don Giovanni, whom she has just met, is the murderer of her father, describes to her lover, Don Ottavio, the insult offered her by Don Giovanni and the death of the Commendatore. She then urges him to avenge her.

The wretch now thou knowest  
Who sought my betraying,  
And vengeance thou owest  
My father's foul slaying.  
For justice I sue thee:  
I ask of thy troth.  
Remember, when wounded,  
His life blood was flowing,  
Unsolaced, unshriven,  
He heard not my crying.  
My heart will be riven  
If thou break thy oath.

Recitative and Air, "Dove Sono."

"Marriage of Figaro."

The recitative and air of the Countess in the third act of "Figaro" were first sung by Signora Laschi, who, highly esteemed in



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Flown forever love's sunny splendor,  
Now forsaken and lone I mourn :  
Oft he vowed me love true and tender.  
Ah, those lips are now forsworn !

Why, oh, why, must I thus sorrow,  
Why doth all to me seem changed ?  
From remembrance I must borrow  
Ev'ry joy, since he's estranged.

Ah ! perhaps my constant yearning,  
And these bitter tears that start,  
Yet will win his love returning,  
And restore th' ungrateful heart.

### ENTR'ACTE.

#### THE MANNER OF MOZART'S DEATH.

The day before his death he said to his wife, "I should like to have heard my 'Zauberflöte' once more," and began to hum the bird-catcher's song in scarcely audible voice. The Requiem, too, was

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constantly in his mind. The afternoon before his death he had the score brought to his bed, and he himself sang the alto part. They got as far as the first bars of the "Lacrimosa," when Mozart, with the feeling that it would never be finished, burst into a violent fit of weeping and laid the score aside. Toward evening Frau Haibl stood by his bedside, and Mozart, seeing her, said, "I am glad you are here: stay with me to-night, and see me die." She strove to reason him out of such thoughts, but he answered: "I have the flavor of death on my tongue. I taste death. And who will support my dearest Constanze if you do not stay with her?" She went to the priests of St. Peter's, and begged that one might be sent to Mozart, as if by chance. They refused for a long time, and it was with difficulty she persuaded "these clerical barbarians" to grant her request. When she returned, she found Süßmayr at Mozart's bedside, in earnest conversation over the Requiem. "Did I not say that I was writing the Requiem for myself?" said he, looking at it through his tears. And he was so convinced of his approaching death that he enjoined his wife to inform Albrechtsberger of it before it became generally known, in order that he might secure Mozart's place at the Stephanskirche, which belonged to him by every right.

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## MANICURE.

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Late in the evening the physician arrived, having been long sought, and found in the theatre, which he could not persuade himself to leave before the conclusion of the piece. He told Süßmayr in confidence that there was no hope, but ordered cold bandages round the head, which caused such violent shuddering that delirium and unconsciousness came on, from which Mozart never recovered. Even in his latest fancies he was busy with the Requiem, blowing out his cheeks to imitate the trumpets and drums. Towards midnight he raised himself, opened his eyes wide, then lay down with his face to the wall, and seemed to fall asleep. At one o'clock (December 5) he expired. At three o'clock in the afternoon of December 6 the corpse of Mozart received the benediction in a chapel of St. Stephen's Church. A violent storm of snow and rain was raging, and the few friends who were assembled stood under umbrellas round the bier, which was then carried to the churchyard of St. Mark's. The storm raged so fiercely that the mourners turned back, and not a friend stood by when the body was lowered into the grave. For reasons of economy no grave had been bought, and the body was consigned to a common vault, made to hold from fifteen to twenty coffins, which was dug up every ten years and filled anew. No stone

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was put above his resting-place, and no man knows his grave.  
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---

On the 5th of this month the celebrated Kapellmeister Mozart died in Vienna of dropsy in the chest, in the thirty-fifth year of his age, to the deepest sorrow of all friends of music.—*Reichardt's Musical Magazine, Berlin, December, 1791.*

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Mozart's burial is recorded in the register of St. Stephen's, Vienna, in the following terms: "December 6, 1791. The Herr Wolfgang Amade Mozart, chapel-master, imperial and royal composer, living in the little Kaiserhaus, No. 970 Rauhensteingasse, died of brain fever, at the age of thirty-six. Buried in the cemetery of St. Marx.—3d class, eight florins, fifty-six kreutzers.—Hearse, three florins."

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---

#### MOZART.

A singer paused upon a mountain place;  
On either side there spread a fruitful land.  
In this the harvest wooed the reaper's hand,  
In that the Spring unveiled her virgin grace.  
The ripened grain blessed once with his face,  
The spring he welcomed as it met his ken;  
Then closed his eyes, and sang a grave "Amen."

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And far beyond the azure deep of space  
The sons of God put by their harps, and bent  
To lift his spirit to the holy breast ;  
While one great Voice spake slow across the skies,  
And through the stars its echo came and went :  
“ Lo ! this is he that hymned eternal rest  
For all the dead of all a world that dies.”

*W. J. Henderson, in Harper's Weekly, Dec. 5, 1891.*

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“ I have always accounted myself one of Mozart's greatest admirers, and shall continue to be so to my last breath.”— *Beethoven.*

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“ Posterity will not see such talent as his for the next hundred years.”— *Haydn.*

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“ He is the greatest, he is the master of us all. He is the only one whose genius was as great as his knowledge, and whose knowledge equalled his genius.” — *Rossini.*

---

“ There are in history certain men who appear destined to mark,

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in their sphere, the point above which no man can go. Such was Phidias in sculpture and Molière in comedy. Mozart was one of these men. 'Don Giovanni' is a summit." — *Gounod*.

---

He was a remarkably small man, very thin and pale, with a profusion of fair hair, of which he was rather vain. He gave me a cordial invitation to his house, of which I availed myself. He always received me with kindness and hospitality. He was remarkably fond of punch, of which beverage I have seen him take copious draughts. He was also fond of billiards, and had an excellent billiard table in his house. Many and many a game have I played with him, but always came off second best. He gave Sunday concerts from which I never was missing. He was kind-hearted and always ready to oblige, but so very particular when he played that, if the slightest noise was made, he instantly left off.

Madame Mozart told me that, great as his genius was, he was an enthusiast in dancing, and often said that his taste lay in that art rather than in music.

I determined to devote myself to the study of counterpoint, and

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consulted with him by whom I ought to be instructed. He said, "My good lad, you ask my advice; and I will give it you candidly. Had you studied composition at Naples, and when your mind was not devoted to other pursuits, you would, perhaps, have done wisely; but, now that your profession of the stage must and ought to occupy all your attention, it would be an unwise measure to enter into a dry study. You may take my word for it: Nature has made you a melodist, and you would only disturb and perplex yourself. Reflect, '*A little knowledge is a dangerous thing.*' Should there be errors in what you write, you would find hundreds of musicians, in all parts of the world, capable of correcting them. Therefore, do not disturb your natural gift."

"Melody is the essence of music," he continued. "I compare a good melodist to a fine racer, and counterpointists to hack post-horses. Therefore be advised, let *well alone*; and remember the old Italian proverb, '*Chi sa più, meno sa,*' — 'Who knows most, knows least!'" — *Reminiscences of Michael Kelly.*

---

Mozart, whom no one will accuse of melodic poverty, pursued for a long time the chimera of instrumental music without "melody." The overture of "*Così fan tutte*" was an unfortunate attempt in this

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respect ; for the absence of "melody" is cruelly felt. The overture of "Don Giovanni" is a compromise. In the overture of "The Magic Flute" the problem was solved,—not a bit of straight *cantabile*, a prodigious complexity, and, as a result, clearness, fascination, irresistible effect. It is a *tour de force* which Mozart only could have accomplished.— *Camille Saint-Saëns*.

---

The overture of "The Magic Flute," which will for centuries to come still ravish the ear ; that sportive, happy wonder-child,—shedding light and joy, it will ever soar skyward, in spite of fog and utter darkness.— *Schumann*.

---



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**Symphony in E-flat (Koechel 543).**

*Adagio; Allegro.*

*Andante.*

*Minuetto and Trio; Allegretto.*

*Finale; Allegro.*

This symphony was finished June 26, 1788, in Vienna. The G minor was finished July 25, the "Jupiter" August 10 of the same year. It is written for two violins, viola, bass, one flute, two clarinets, two bassoons, two horns, two trumpets, and kettle-drums. The autograph score is in the Royal Library in Berlin.

"A comparison of this symphony shows many more points of resemblance to Haydn's style than other works of the same date; but Mozart's individuality is here so overpowering as to have given its distinguishing stamp to these very features."

There is a predominance of ternary measure in the symphony, but Mozart has so "varied the pace of the three movements in this measure that they are free from rhythmic monotony." The *minuet* is known to all pianoforte-players, through the different arrangements of it; and it appears in the French version of "The Marriage of Figaro" as an *entr'acte*.

The symphony, as a whole, has excited the praise of many German romanticists,—praise that is couched in most extravagant terms. Apel, a German poet, attempted to turn it into a poem which was to



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imitate in words the character of the different movements. The wild and fantastical E. T. A. Hoffmann, writer of tales of horror, composer and director, caricaturist, critic, and official, one of the first to realize the greatness of Beethoven, called the symphony in E-flat the "Swan Song." "Love and melancholy breathe forth in purest spirit tones : we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." Our criticism of to-day is written in a different spirit. Such outpourings would be called hifalutin ; but it must be remembered that Hoffmann put them into the mouth of the half-crazed Johann Kreisler. A saner criticism, which avoids dry technicalities, is this of Otto Jahn :—

"The symphony in E-flat is a veritable triumph of euphony. Mozart has used clarinets here, and their union with the horns and bassoons produces that full mellow tone which is so important an element in the modern orchestra, the addition of flutes gives it clearness and light, and trumpets endow it with brilliancy and freshness. It will suffice to remind the reader of the beautiful passage

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in the *andante*, where the wind instruments enter in imitation, or of the charming trio to the *minuet*, to make manifest the importance of tone-coloring in giving characteristic expression. We find the expression of perfect happiness in the exuberant charm of euphony, the brilliancy of maturest beauty in which these symphonies are, as it were, steeped, leaving such an impression as that made on the eye by the dazzling colors of a glorious summer's day. How seldom is this unalloyed happiness and joy in living granted to mankind! How seldom does art succeed in reproducing it entire and pure as it is in this symphony!

"The feeling of pride in the consciousness of power shines through the magnificent introduction; while the *allegro* expresses purest pleasure, now in frolicsome joy, now in active excitement, and now in noble and dignified composure. Some shadows appear, it is true, in the *andante*; but they only serve to throw into stronger relief the mild serenity of a mind that communes with itself and rejoices in the peace which fills it. This is the true source of the cheerful transport which rules the last movement, rejoicing in its own strength and in the joy of being. The last movement, in especial, is filled with a mocking joviality, more frequent with Haydn than Mozart; but it does not lose its hold on the more refined and elevated tone of the preceding movements. This movement receives its peculiar stamp from its startling harmonic and rhythmical surprises. Thus it has an extremely comic effect when the wind instruments try to continue the subject begun by the violins, but, because these pursue their way unheeding, are thrown out, as it were, and break off in the middle. This mocking tone is kept up to the conclusion, which appears to Nageli 'so noisily inconclusive — such a bang — that the unsuspecting hearer does not know what has happened to him.'"

The E-flat symphony appears four times on Boston Symphony programs: season of 1883-84 (Mr. Henschel); Jan. 9, 1886, Jan. 5, 1889 (Mr. Gericke); March 1, 1890 (Mr. Nikisch).



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Fifth Symphony . . . . .	Beethoven
Andante con moto.	
Allegro con brio.	
Allegro finale.	
Overture, "Tannhäuser" . . . . .	Wagner
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ato. Prestissimo.								
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BARCAROLLE,	.	.	.	.	.	.	.	<i>Anton Rubinstein</i>
THEME VARIE,	.	.	.	.	.	.	.	<i>Paderewski</i>
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SATURDAY EVENING, DECEMBER 26, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES PREPARED BY

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# Tenth Rehearsal and Concert.

Thursday Afternoon, December 24, at 2.30.

Saturday Evening, December 26, at 8.00.

## PROGRAMME.

Handel - Concerto for Strings and Two Wind Orchestras, in F major

Pomposo; Allegro.

Allegro ma non troppo.

Largo.

A tempo ordinario.

Allegro.

(FIRST TIME.)

Wagner - - - - - Prelude, "Parsifal"

Rubinstein - - - - - Ocean Symphony (Original Version)

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Adagio.

Allegro.

Adagio; Allegro con fuoco.

The Programme for the next Public Rehearsal and Concert will be found on page 333.



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*Pomposo ; Allegro.**Allegro ma non troppo.**Largo.**A tempo ordinario.**Allegro.*

We know very little of the history of this work. We do not know the date of its composition, we do not know where or when it was first performed, or whether it was performed in Handel's time. Mr. W. S. Rockstro in his *Life of Handel* (1883) gives the following account of it:—

“The volume, in the Royal Collection, labelled ‘Sketches,’ which contains the disputed *Magnificat* and the two unpublished versions of ‘How beautiful,’ contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his *Life of Handel*, he quotes it as a proof that certain portions of the ‘Messiah’ were much more fully accompanied than the world has generally supposed. . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that

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there can be no doubt that it was produced at very nearly the same period ; that is to say, between the years 1737 and 1740. It consists of nine distinct movements. . . . The first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of ‘Lift up your heads.’ The ninth breaks off at the end of the second bar, and the remaining pages are missing ; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797.”

This concerto, written for string quartet and two choirs of two horns, two oboes and two bassoons, has been arranged for use in these concerts in the following manner. The first movement, a *pomposo*, and the second, an *allegro*, are run together. The former is in the conventional form of what is known as the Lully overture ; and the latter introduces the Hailstone figure, to which the attention has already been called. The second movement is really the fifth, an *allegro* in 3-4, which is followed by a *largo* in D minor in 12-8, partaking of the character of a *Siciliano*. The fourth move-

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ment is the sixth of Handel's score ; and the eighth of Handel, a gigue in 12-8, is employed as the *finale*. The work is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character, the different wind choirs answering the strings, and *vice versa*. In his method of dividing the orchestra into separate and distinct families, Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived, and to speak knowingly of the thinness of his scores. Now, Handel employed two widely differing styles,—one for opera, the other for oratorio ; and in his concertos he generally treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter ; yet he was accused of having abused the orchestral resources. He was reproached for stunning the ear. In his day he was an experimenter, and certain innovations in the combinations of instruments are of great interest. He had at his disposal the violins, first, second, and sometimes third ; violas, the *violette marine*, the viol da gamba, the violoncello, the double-bass, and the lute, the theorbo, and the harp. He had trumpets,

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horns, trombones, the old cornet (a large and coarse reed wind instrument), three varieties of the flute, oboes, bassoons, double bassoons, and the drum family. He did not disdain the carillon, and it is said that he sighed for a cannon. In certain of his operas he wrote parts for four horns. In a cantata there are four distinct oboe parts. In the "Resurrection" he produced effects by suppressing the first violins and violas, employing only the wind, 'cellos, gambas, and plucked instruments. He wrote dialogues for the brass and the oboe. He at times individualized a character by always accompanying him with a particular orchestra, as John in the "Resurrection" is particularized by the combination of a flute, viola, and theorbo. But, when he accompanied his oratorio choruses, he felt that the orchestra should be more severely treated, and his first thought was majestic weight and impressive sonority. We, therefore, find Quanz complaining of the insupportable force of Handel's instrumentation; and the caricaturists and satirists of his time alluding to his noisy offences. Nor were the hearers of Handel's day unaccustomed to strange combinations. A violoncello concerto played at Lincoln's Inn Theatre was accompanied by twenty-four bassoons, violins, a flute, oboes, trombones, horns, trumpets, kettle and great drums. And yet hyper-modern ears accuse the instrumentation of Handel's day of thinness.

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The religious music-play "Parsifal" was first given in Bayreuth, before the "patrons," July 26, 1882. The first public performance was given July 30.

Wagner's version of the story of Percival, Parzival, or, as he prefers, Parsifal, is familiar to all lovers and students of the music-drama. There is no need, then, in considering the "Prelude," of telling the simple tale or considering its symbolism. "The ethical idea of the drama is that it is the enlightenment which comes through conscious pity that brings salvation." The hearer who regards music as absolute will listen to the "Prelude," and judge it by the sensuous impression made upon him. The believer in program-music will see in each measure a subtle meaning; and the clearest and the most moderate exposition of the "Prelude" from the Wagnerian standpoint is that written by Maurice Kufferath, in his elaborate essay "Parsifal" (Paris: Fischbacher, 1890). In a condensed form it is here translated into English, for the first time:

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a

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simple succession of harmonies, which serve to characterize an idea or a sentiment, and which, combined in various ways, form, by repetition or juxtaposition or development, the thread of the musical speech.

The "Prelude" of "Parsifal" furnishes us immediately with some of the most important and characteristic themes of the music-drama; and, as all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without any preparation, the "Prelude" opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, the Lord's Supper.

"Take and drink of my blood,  
'Tis of our love the token  
Take of my body and eat,  
'Twas for sinners once broken.

It is at first given without accompaniment, in unison, by violins and wood instruments.

No words can give an idea of the effect produced by this theme, when the first notes, in vague tonality, arise from the hidden orchestra as from an unknown and mysterious distance.

The same theme is repeated four times in succession, with a soft and mellow accompaniment of string arpeggios. It is given alternately by the



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trumpet and oboe in unison, and by the strings sustained by the wood, at times above, at times below, the arpeggios of harps and violins.

Immediately after, without any other transition than a series of broken chords on the tonic of C minor, the trombones and the trumpets give out the second theme, which may be called the Grail theme, because it serves throughout the work to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but always preserving its characteristic harmonies. Now, this theme is not original with Wagner. It is a cadence borrowed from the music of the Church. The ascending progression of sixths, which forms the conclusion of the theme, is found in the *Amen* of the Saxon liturgy, and it is in use to-day in the Court Church at Dresden. Mendelssohn has employed the same theme in the "Reformation" symphony. It is not surprising, then, that zealous admirers of Mendelssohn have accused Wagner of plagiarism. The truth is that the two masters, who knew Dresden well, were probably struck with the harmonic character of this conclusion, and that they then made use of it, each in his own manner. So each can have a personal right to this simple formula. The real inventor of the *Amen* is unknown. It has been attributed to Silvani. Its harmonic nature would indicate that

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it belongs to the seventeenth century ; but there are analogous progressions in the masses of Palestrina.

The Grail theme is repeated twice. Then, without transition, comes the third theme, that of "Faith." Here, again, is a well-defined and developed melody of six measures, the initial figure of which is repeated every two measures, with ever changing harmonies and a conclusion at the last measure. It is first proclaimed by the brass, with two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Faith theme reappears four times in succession, in different tonalities : at first it is heard from the flutes and the horns ; then from the strings ; then from the brass (*fortissimo* and in 9-4), with a prolongation of certain notes, to the accompaniment of a string *tremolo* ; the fourth time, and very softly, from the wood.

An orchestral hearing is necessary for the full appreciation of the variety of expression which the *nuances* and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious and mystic, as it is proclaimed by the brass, spoken by the strings and the wood, or sung by children's voices, as in the *finale* of the first act, where it plays an important part in the sanctuary scene.

A roll of drums on A-flat, accompanied by a *tremolo* of the double-



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basses giving the low contra F, and a dull sonority follows the dazzling harmonies. The first theme (the "Lord's Supper") enters first in the wood, then in the 'cellos. But this time the theme is not finished. Wagner stops at the third measure, and takes a new subject, which is repeated several times with increasing expression of sorrow. A fourth theme occurs, taken from the Lord's Supper theme. Its first two measures, which are found in simpler form and without the *appoggiatura* in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas; the lance that drew the blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the "Prelude" is at its climax. The "Prelude" of "Parsifal," like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression and then step by step there is a *diminuendo* to *pianissimo*.

Thus the synthesis of the whole drama has been clearly exposed. What remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different themes. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the Lord's Supper

---

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theme that signifies at once devotion and sacrifice,—that is to say, Love; and Love is the conclusion.

The last chords of the expiring lament lead us back gently to the two first measures of the Supper theme, which, repeated from octave to octave upon a pedal of E-flat, end in a series of ascending chords, a prayer, or a supplication. Is there hope?

The drama gives the answer to this question full of anguish.

The “Prelude” to “Parsifal” was first given in Boston at a symphony concert during the season of 1883–84. It was played at Mr. Gericke’s farewell concert, May 23, 1889.

## ENTR’ACTE.

### PARSIFAL.

Wagner as musician and man has been the exciting cause of great shedding of ink. His music-dramas were announced and followed by pamphlet blasts, to which the opponents of his theories replied by counter-blasts. The bulk of literature provoked by the musical theorizing and the personal aggressiveness of the man is without parallel in the history of the art. In

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comparison, the pamphlets that appeared during the war of the *Bouffons* the printed arguments and satires of Gluckists and Piccinnists, seem but few in number ; and yet they were days when it was almost indecent for a man to appear in public without a pamphlet signed with his name. The spirit also of the writings *pro* and *ante* Wagner is tinged with a bitterness and fouled with an abuse that is only found in the earnest tomes of Christian Fathers who argued gravely some knotty question concerning the spiritual welfare of a sinful race. His friends and his enemies have vied with each other in the use of billingsgate. Stupidity has been answered by ribaldry, labored profundity has fought with virulent abuse. Nor did the religious nature of the theme of "Parsifal" disarm the foes of Wagner. The genuineness of its religious feeling was questioned, and questioned bitterly, by Heinrich Ehrlich, in "Wagner'sche Kunst und wahres Christenthum" (Berlin, 1888). And even Victor Wilder, the accomplished translator of many texts of Wagner into French, confesses that the mysticism of the Middle Ages is far removed from modern thought, "and the sufferings of Amfortas touch us infinitely less than the agonies of Ædipus or Prometheus." The curious reader who wishes to glance over the contemporaneous public opinion concerning "Parsifal" may consult the interesting collection of notices — for and against — compiled by Wilhelm Tappert, — "Für und Wider" (Berlin, 1882).

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It is Paul Verlaine that has best expressed the true Wagnerian spirit of "Parsifal," and this supreme expression is found in a sonnet that defies translation. That unpleasant Mr. George Moore tells us in his "Impressions and Opinions" of the circumstances attending the writing of it: how Verlaine had promised a young enthusiast a sonnet on "Parsifal" for his review. The sonnet had not arrived, and the review was going to press, so there was nothing left but to start in search of Verlaine. They found him in his squalid room, drinking wine at sixteen cents the quart. "In the grossest language he told us of the abominations he had included in the sonnet"; and, after having sent the poor man away in despair, Verlaine sent him "this most divinely beautiful sonnet." "The charm is that of an odor of iris exhaled by some ideal tissues or of a missal in a gold case, a precious relic of the pomp and ritual of an archbishop of Persepolis."

Parsifal a vaincu les filles, leur gentil  
 Babil et la luxure amusante et sa pente  
 Vers la chair de ce garçon vierge que cela tente  
 D'aimer des seins légers et ce gentil babil.  
 Il a vaincu la femme belle au cœur subtil  
 Etalant ces bras frais et sa gorge excitante;  
 Il a vaincu l'enfer, il rentre dans sa tente  
 Avec un lourd trophée à son bras pueril.  
 Avec la lance qui perça le flanc suprême  
 Il a guéri le roi, le voici roi lui-même,  
 Et prêtre du très-saint trésor essentiel;  
 En robe d'or il adore, gloire et symbole,  
 Le vase pur où resplendit le sang réel  
 Et, o ces voix d'enfants chantent dans la coupole.

One of the most remarkable of the pamphlets concerning "Parsifal" is that written by Edmund v. Hagen, and entitled "The Signification of the Morning-awakening-cry in Wagner's 'Parsifal.'" It will be remembered that in the first scene Gurnemanz awakes and shakes the two esquires of tender years; and the three then offer morning prayer. This scene so affected Mr. v. Hagen that he devoted sixty-two octavo pages to the explanation of the deep and hidden spiritual signification,—a remarkable



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example of camel-evolving from the inner consciousness. The titles of the subdivisions of the book read as though they were originally framed for a burlesque upon German thoughtfulness. They are as follows: I., Concerning the meaning of the morning. II., Concerning the awakening: 1. Concerning the sleep,—(a) The æsthetic side of the sleep; (b) The ethical side of the sleep; (c) The metaphysical side of the sleep; (d) The symbolism of the sleep; (e) The historical signification of the sleep. 2. Concerning the act of awakening. 3. Concerning watching and watchfulness; and so forth and so on. Surely, the process of extracting sunbeams out of cucumbers is not confined to the grand academy of Lagado.

The most complete and exhaustive work yet written upon the legend of Percival with its variations, as well as upon the drama and music of Wagner, is “Parsifal,” by Maurice Kufferath, Paris, Fischbacher, 1890. The reader is also referred to the fifth chapter of Mr. Krehbiel’s “Studies in the Wagnerian Drama,” New York, 1891; Bötticher’s “Parzival,” Berlin, 1885; Alfred Nutt’s “Studies on the Legend of the Holy Grail,” London, 1888; Hanslick’s “Aus dem Opernleben der Gegenwart,” pp. 293–337, Berlin, 1885; and Servièrè’s “Wagner jugé en France,” p. 243, Paris, *s.d.*

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(324)

*(From the "Autobiography," translated by Aline Delano.)*

In 1872 the late violinist, Henri Wieniawski, and I accepted a manager's proposal to make a concert tour in the United States. . . . I was to receive 200,000 francs, half of which sum was deposited by the manager in the bank then and there. According to the terms of the contract, he had no right to take me to the Southern States, the whole route being clearly defined by this legal document. For a time I was under the entire control of the manager. May Heaven preserve us from such slavery! Under these conditions there is no chance for art,—one grows into an automaton, simply performing mechanical work: no dignity remains to the artist, he is lost. . . . During the time I remained in America we travelled through the United States as far as New Orleans, and I appeared before an audience 215 times. It often happened that we gave two or three concerts in as many different cities in the same day. The receipts and the success were invariably gratifying, but it was all so tedious that I began to despise myself and my art. So profound was my dissatisfaction that when, several years later, I was asked to repeat my American tour with half a million guaran-

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teed to me, I refused point-blank. . . . Wieniawski, a man of extremely nervous temperament, who, owing to ill health, quite often failed to meet his appointments in St. Petersburg, never missed one concert in America. However ill he might be, he always contrived to find strength enough to appear on the platform with his fairy-like violin. The secret of his punctuality lay in the fact that by the terms of the contract he must forfeit 1,000 francs for every non-appearance. The proceeds of my tour in America laid the foundation of my prosperity.

As to the degree of musical appreciation possessed by the different nations, I believe that Germany stands to-day (1889-90) at the head of the musical world, and this in spite of the fact that she is eaten up with pride in her patriotism, her pietism, and sense of superiority to all other countries. Culture has but slender chance in a nation so absorbed in its bayonets and its unity; but, in spite of all these drawbacks, it must be confessed that Germany is the most "musical" nation in the world.

The relative knowledge of music among Germans, French, and English,

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stated arithmetically, would be somewhat as follows : of the German people at least fifty per cent. understand music ; of the French not more than sixteen per cent. ; while among the English—the least musical of people—not more than two per cent. can be found who have any knowledge of music.

Even the Americans have a higher appreciation of music than the English.

I speak frankly, but without malice ; for I have always been most hospitably received in England. . . . But, while I am deeply sensible of this kindness to me, I cannot refrain from saying that their ignorance of music is only exceeded by their lack of appreciation. The children of Albion may resent my candor, and perhaps it would have been wiser to have reserved my opinion.



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And now, with the supremacy of Bismarck on the one hand and Wagnerism on the other, with men's ideals all reversed, dawns the critical moment for music. *Technique* has taken gigantic strides ; but composition, to speak frankly, has come to an end. . . . Its parting knell was rung when the last incomparable notes of Chopin died away. It may prove but a temporary paralysis ; and who can say how long it may endure ? Between the fifteenth and seventeenth centuries painting stood at the zenith of its power, but during the eighteenth century deterioration set in ; and I believe that music is passing through a similar crisis. . . . When and how it will end no one can know. One thing is beyond denial,—all that enchanted us, all that we loved, respected, worshipped, and admired has ended with Chopin.

Symphony No. 2, "Ocean."

Rubinstein.

(Original Version.)

*Allegro maestoso.*

*Adagio.*

*Allegro.*

*Adagio ; Allegro con fuoco.*

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which Rubinstein wrote at least fifty works, many of them of large dimensions. Not entirely satisfied perhaps with the main symphonic building, he afterwards threw out wings in the shape of another *scherzo* and another *adagio*; and even then he was not content until he added a lean-to. One writer bears testimony that Rubinstein, fretted by the remark of Ambros that he had shown great discretion in leaving the storm to the imagination, could not rest until he, too, had painted the tempest in musical colors.

There is a wide difference of opinion concerning the merits of the original version of this symphony. Some praise it without stint, putting it by the side of the "Pastoral." Nearly all agree that the first movement is of superb proportions, with beautiful and original themes, with breadth and skill in the development, the whole showing the strength of youthful musical genius. But, when the *adagio* comes, there is an ominous wagging of heads, and the name "Mendelssohn" is whispered. From the *adagio* to the *finale*, according to some, there is a descending scale to the trivial; or, if trivial is too harsh a word, the terrible adjective "operatic" is freely used.

Hanslick claimed, when it was first given in Vienna in 1863, that the

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monotonous roar of the everlasting sea never wearied the hearer ; but, when it is transferred to the concert stage, yawning comes before the end of the symphony. And so do doctors disagree ; for others prefer frankly the imitation to the reality.

Although Rubinstein cannot be regarded as a typical Russian composer, — as Rimski-Korsakoff or Glazounoff, — he is still classed by the majority of French critics in the Russian ranks ; and, as there is at present a lively interest in Paris in the compositions of the Russian school (see, for example, the mission work of Colonne), such a criticism as the one lately written by Louis de Romain (“*Essais de Critique Musicale*,” Paris, Lemerre, 1890) upon this very symphony may be instructive. To quote it here in whole or in part would be manifestly out of place.

Rubinstein has written no program : he has not announced his intentions, and the hearer is left to his own imaginative devices.

This symphony was last played in this series of concerts Nov. 17, 1888, in its original version.

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Concerto, E minor, Op. 11 . . . . .	Chopin
Fifth Symphony . . . . .	Beethoven
Andante con moto.	
Allegro con brio.	
Allegro finale.	
Overture, "Tannhäuser" . . . . .	Wagner
Symphony in C (Jupiter) . . . . .	Mozart
Allegro vivace.	
Minuetto.	

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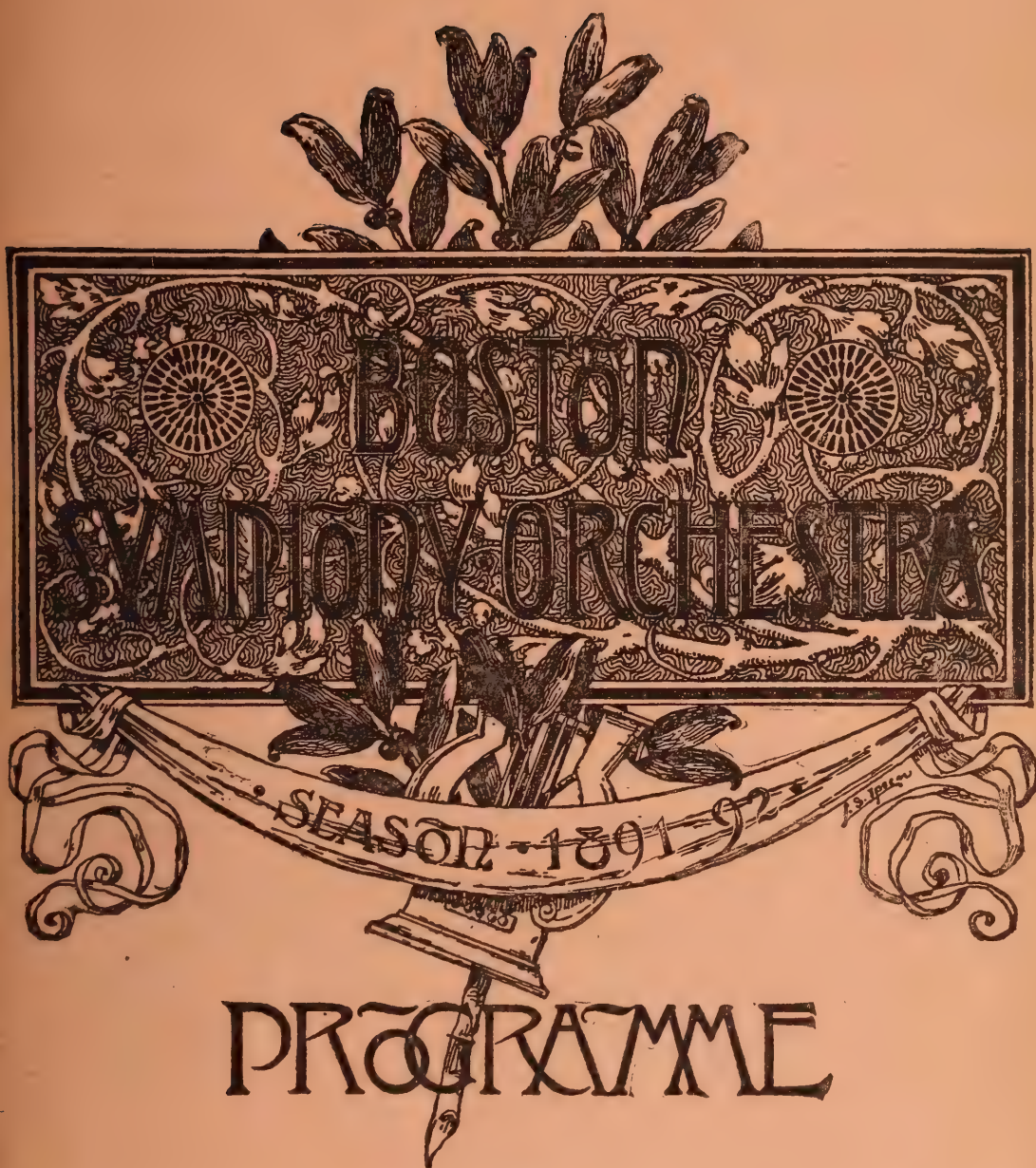
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PROGRAMME

OF THE

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Saturday Evening, January 2, at 8.00.

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## PROGRAMME.

Goldmark - - - - - Overture, "Prometheus Bound"

Mozart - Symphonic Concerto for Violin and Viola (First Movement)

Cadenza by Hellmesberger.

(FIRST TIME AT THESE CONCERTS.)

Schubert - - - - - Entr'acte, "Rosamunde"

Brahms - - - - - Symphony No. 2, in D major

Allegro ma non troppo.

Adagio non troppo.

Allegretto grazioso.

Finale; Allegro con spirito.

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## SOLOISTS:

C. M. LOEFFLER, Violin.

Mr. FRANZ KNEISEL, Viola.

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The Programme for the next Public Rehearsal and Concert will be found on page 369.

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Karl Goldmark was born in 1832, in Keszthely, Hungary. He studied the violin under Iansa in Vienna, was at the conservatory there a little while (1847), and then worked diligently by himself. His "Sakuntala" overture and an orchestral *scherzo* excited attention, and, since the production of the opera "Die Königin von Saba" (Vienna, 1875), each succeeding work has been awaited with eagerness. He has written slowly, and his compositions are comparatively few in number. In addition to those mentioned, the chief are as follows: a symphony, or, more properly, orchestral suite, "Ländliche Hochzeit"; overture, "Penthesilea"; a violin concerto, a pianoforte quintet, a string quartet, the opera "Merlin," and the overtures "Spring" and "Prometheus Bound."

The full title of this overture is "Ouverture zum gefesselten Prometheus des Æschylos." It is not the first time that Prometheus, or the Prometheus-myth, appears in the history of music. Halévy wrote the music for a scene called "Prométhée enchaîné, scène d'après Eschyle." The words were by Léon Halévy, his brother, and the father of the famous playwright

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and member of the Academy. It was produced at a concert of the Paris Conservatory in 1849, and it was a failure. Halévy had certain theories concerning the music of the ancient Greeks which he wished to exploit; and he therefore wrote the chorus of Oceanides according to the enharmonic system of the Greeks, as he understood it.

Then there is the music written by Beethoven for Vigano's ballet, "Die Menschen des Prometheus," more commonly known as "Die Geschöpfe des Prometheus." It was originally given at the Vienna Court Theatre in 1801. It was revived last October in Berlin, and without success. Singularly enough the original *scenario* could not be found, so another was supplied by the theatre utility-poet, Professor Emil Taubert. But this was an unnecessary task; for our countryman, Mr. A. W. Thayer, has given the original story of the ballet in an appendix to the second volume of his "Ludwig van Beethoven's Leben," pp. 381-383.

Liszt has given "Prometheus" as a title to one of his symphonic poems; and Saint-Saëns with his cantata "Les Noces de Prométhée" took the prize offered for the best musical work to be performed at the inauguration

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of the Universal Exposition at Paris. Berlioz was one of the judges. There were one hundred and four cantatas offered for consideration, and the verdict was unanimous in favor of that of Saint-Saëns. (See "Lettres Intimes" of Berlioz, p. 304, where he speaks of Saint-Saëns as "one of the greatest musicians of our epoch.") It was afterwards given at the Trocadéro, during the Exposition of 1878. The text is a curious farrago, in which, according to Hanslick, the mental agony and the liver complaint of the sufferer are portrayed, and then his polygamous marriage to "all the nations."

Goldmark has not accompanied his music with a programme. The proper preparation for the understanding of the work—if the hearer cannot enjoy music without mental preparation—is the reading of the play of Æschylus. Or a calling to mind a simple story known to every school-boy may suffice: how Prometheus tricked Zeus; how he had defended mankind against the god, who wished to destroy the human race and supplant it with a better species; how he helped Zeus in his conflict with the Titans; how he stole fire by holding a rod close to the sun. He made

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men of clay ; and, when Zeus had changed his wife into a fly and swallowed her, he broke open the god's head and let out his daughter, Athene. He taught men the risings of the stars and their settings, carpentry, brick-building, the use of sails. He discovered for them numbers, combinations of letters, and memory. He gave them medicines, he taught the value of brass, iron, silver, and gold. Finally, Zeus was vexed, and he chained him to a rock in Scythia. Even then Prometheus would not give up a secret that threatened the security of his oppressor; and he was hurled into Tartarus, where a vulture preyed upon his liver, which was renewed daily like the widow's cruse. He was released from this disagreeable plight by Heracles ; and, according to the amusing chronicle prefixed to Sir Isaac Newton's Chronology, he was set at liberty in the year 937 B.C.

Or the hearer may pursue his investigations, and discover in the music some explanation of the myth in its relations with the discovery of fire or the worship of the sun. He may find the Prometheus, the "chief culture hero," the "inventor and teacher of arts of life," known to all students of

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comparative mythology, named by one savage tribe Qat, by another Pundjel.

He may even trace a resemblance to Wagner's character, Loge.

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"And verily in deed and no longer in word doth the earth heave, and the roaring echo of thunder rolls bellowing by us; and deep blazing wreaths of lightning are glaring, and hurricanes whirl the dust; and blasts of all the winds are leaping forth, shewing one against the other a strife of conflict gusts; and the firmament is embroiled with the deep. Such is this onslaught that is clearly coming upon me from Zeus, a cause for terror. O dread majesty of my mother Earth, O æther that diffusest thy common light, thou beholdest the wrongs I suffer."

This overture was first played at these concerts Nov. 1, 1890.

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This Concertante in E-flat major for solo violin and solo viola, with accompaniment of string quartet, two oboes, and two horns, is in three movements. The date of the composition is unknown, and the original manuscript is presumably not in existence. When it was played at the Mozart Festival in Salzburg, 1856, a copy owned by André was used, in which cadenzas in Mozart's handwriting were inserted. Otto Jahn thought that the Concertante could not have been written before 1776 or 7, and perhaps not before 1780, on account of the maturity shown in the invention of the themes, in the coherency of the development, in the charm and sureness of the modulations, and in the treatment of the orchestra, separately and in connection with the solo instruments. The form of the three movements is the conventional one, but the movements are more broadly planned and more fully extended than was customary. There is more of symphonic character than in other works of similar nature of the same period. The solo instruments are handled simply in their relations one with another. They exchange phrases, repeating them,



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one after the other, in different tonal positions, or they share them in the same tonality. When they are together, they move, as a rule, in thirds or sixths; and it is very rare to find them — as in the second and third movements — in a two-voice passage where each is treated in a free and independent manner.

The viola part is written in D major, although the Concertante is in E-flat major.

Entr'acte, "Rosamunde."

Schubert.

Schubert was unfortunate in his writing for the dramatic stage. He tried opera, operetta, singspiel, drama, and melodrama; and there are eighteen of his attempts, either in MS. or in print, complete or fragmentary. Even if his texts had been more inspiring, it is not likely that he would have won great distinction as an operatic composer. His muse was essentially lyric. He did not seem to have the sense of dramatic values; he was wanting in dramatic instinct. His stage people persist in singing

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songs on all occasions, even though the action suffers thereby; and the songs are too often ludicrously at variance with the emotions that are supposed to incite them. Attempts have been made from time to time to produce certain of his dramatic works; but they have proved failures, and have hardly won respectful attention for an evening.

“Rosamunde, Princess of Cyprus,” was a play by Helmina von Chezy, the author of the libretto of Weber’s “Euryanthe.” It has disappeared, but the plot has been preserved. Rosamunde, Princess of Cyprus, is brought up by her father as a shepherdess. Her true rank is revealed to her when she is eighteen, and to the people of Cyprus, who had supposed her to be dead. The ruler of Cyprus is Fulgentius, who laughs at the story of Rosamunde, but, seeing her, falls in love with her. She spurns him, whereupon he plots to kill her by means of a poisoned letter. The letter brings about his own death, and Rosamunde marries a prince who loved her so deeply that he endured for her sake service with Fulgentius.

Schubert wrote the music to this play in five days. The play was brought out in 1823. The overture was twice redemanded, other numbers



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were loudly applauded, and Schubert was called for by the audience. There was one more performance; and then the original manuscript was put away and forgotten, until Sir George Grove and Sir Arthur Sullivan found it in Vienna in 1867.

The music which was originally played in 1823 consists of an overture in D, since published as "Alfonso and Estrella," three entr'actes, two numbers of ballet music, a little piece for clarinets, horns, and bassoons, a romance for soprano solo, and three choruses. This entr'acte in B-flat is in the form of an air, with two trios. The melody of the first movement, given to the strings, is the same as that which Schubert has used as a theme for variations in the string quartet in A minor, op. 29. The first trio is in G minor and the second in B-flat minor. Each trio contains delightful conversational passages for wood-wind instruments. The second trio appears among Schubert's songs under the title "Der Leidende."

This entr'acte was last played at these concerts Oct. 12, 1889.

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## ENTR'ACTE.

### THE "PROMETHEUS."

Æschylus, enlightened by the unconscious divination of genius, without suspecting that he has behind him, in the East, the resignation of Job, completes it, unwittingly, by the revolt of Prometheus, so that the lesson may be complete, and that the human race, to whom Job has taught but duty, shall feel in Prometheus the dawn of right. There is something ghastly in Æschylus from one end to the other. There is a vague outline of an extraordinary Medusa behind the figures in the foreground. Æschylus is splendid and formidable, as though you saw a frowning brow above the sun. His troop of Oceanides comes and goes under a dark sky, like a flock of driven birds. Æschylus has none of the recognized proportions. He is shaggy, abrupt, excessive, unsusceptible of softened contour, almost savage, with a grace all his own, like that of the flowers of wild nooks; less haunted by the nymphs than by the Furies; siding with the Titans; among the goddesses choosing the austere, and greeting the Gorgons with a sinister.

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smile ; like Othryx and Briareus, a son of the soil, and ready to scale the skies anew against the upstart Jupiter. . . . There is in him something of India. The wild majesty of his stature recalls those vast poems of the Ganges which stride through Art with the steps of a mammoth, and which have, among the Iliads and the Odysseys, the appearance of hippopotami among lions. Æschylus, a thorough Greek, is yet something more than a Greek : he has the Oriental incommensurableness. . . . He loved the Caucasus. It was there he had made the acquaintance of Prometheus. One almost feels in reading Æschylus that he had haunted the vast primitive thickets now become coal-measures, and that he had taken huge strides over the roots, snake-like and half-living, of the ancient vegetable monsters. . . .

The profound despair of fate is in Æschylus. He portrays in terrible lines the "impotence which chains down, as in a dream, the blind living creatures." His tragedy is nothing but the old Orphic dithyramb suddenly bursting into tears and lamentations over man.—*Translated from Victor Hugo's "Shakespeare" by Melville B. Anderson.*

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For that species of the sublime which does not rest purely and merely on moral energies, but on a synthesis between man and nature — for what may properly be called the ethico-physical sublime,—there is but one great model surviving in the Greek poetry; namely, the gigantic drama of the Prometheus crucified on Mount Elborus. And this drama differs so much from everything else even in the poetry of Æschylus — as the mythus itself differs so much from all the rest of the Grecian mythology (belonging apparently to an age and a people more gloomy, austere, and nearer to the *incunabula mundi* than those which bred the gay and sunny superstitions of Greece) — that much curiosity and speculation have naturally gathered round the subject of late years.— *Thomas De Quincey.*

---

JOHANNES BRAHMS.

(*From a French Standpoint.*)

The Latin races have always been afraid of German genius in literature as well as in music. They demand clearness of ideas, distinctness of form; but they seem to forget that music, this art that was only born yesterday,—essentially beautiful for the precise reason that it is vague and leaves the widest scope to the imagination,—has undergone successive transformations, which have been in reality only an approach to the unison of modern thought. Our writers, as Baudelaire, Musset, Renan, Taine, De Lisle, Bourget, Sully-Prudhomme and others have created, following the example of Goethe, Byron, Leopardi, Amiel, a world of sentiments which before them had been scarcely foreseen.

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Brahms has been one of the translators of this sickly condition of the intellect of our nineteenth century. He has paraphrased, with perhaps as much bitterness as Schumann, the phrase of Lamennais, "My soul was born with a wound." But following the example of his model, Beethoven, he has been able to find thoughts impregnated with consolation and hope. His adoration of the Muse has been always genuine: his respect for his art has kept his pen from swerving. It is thus that an artist becomes great, that he impresses himself little by little upon men who are qualified to walk in the same path, by teaching them, by his own tenacity in holding fast to the sublime, truths that are the more difficult to accept because they are not pleasingly disguised, and because they have nothing in common with that which the mob prefers,—vulgarity.—*Translated from "Profils de Musiciens," by Hugues Imbert.*

**Symphony No. 2 in D, op. 73.**

**Brahms.**

*Allegro ma non troppo.*

*Adagio non troppo.*

*Allegretto grazioso.*

*Finale ; Allegro con spirito.*

Johannes Brahms, the son of a Hamburg double-bass player, did not,

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like many German composers, begin his musical career by writing a symphony which should continue the immortal work of Beethoven. He possessed his soul in patience. His chamber music, songs, and choral works had made him famous before he essayed symphonic writing; and his first symphony bears the opus number 68.

The second symphony was given in Vienna for the first time in 1878. On that occasion a most appreciative notice was written by Dr. Eduard Hanslick, and a few extracts from it may be of present interest:—

“It is well known that Wagner and his followers go so far as to not only deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of existence of absolute instrumental music. The symphony, they say, is now superfluous, since Wagner has transplanted it into the opera; only Liszt’s symphonic poems in one movement and with a determined poetical programme have vitality in modern musical-world-contemplation. Now, if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, no refutation can be more complete and brilliant than the long row of

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"The character of this symphony may be described in brief as peaceful, tender, but not effeminate, serenity, which on the one side is quickened to joyous humor, and on the other is deepened to meditative seriousness. The first movement, which, without further introduction, begins immediately with a mellow and dusky horn theme, has something of the serenade character; and this impression is still further strengthened in the *scherzo* and the *finale*. The first movement, an *allegro moderato* in 3-4, immerses us in a clear wave of melody, upon which we balance ourselves, refreshed, and undisturbed by two slight Mendelssohnian reminiscences that emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty, and a broad, singing *adagio* in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason undoubtedly it makes a less profound impression upon the public than do the other movements. The *scherzo* is thoroughly delightful in its graceful

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movement in *menuet tempo*, which is twice interrupted by a *presto* in 2-4, flashing spark-like for a moment. The *finale*, in D major, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school: Mozart blood flows in its veins. This symphony is rather a contrast than a companion to the first of Brahms; and so it appeals to the public. The hearer is affected by the first symphony, as though he read a scientific book, full of deep philosophical thought and mysterious perspectives. Brahms's inclination to cover up, or do away with, whatever might seem an 'effect,' is carried to squeamishness in the symphony in C. The hearer cannot possibly grasp all the motives or the divisions of motives, which, however, slumber there as flow-



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ers beneath the snow or float as distant points of light beyond the clouds. It is true that the second symphony does not contain a movement of such noble pathos as the *finale* of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

“Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and, if the thematic work in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing and more spontaneous, and their development more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim our joy too loudly that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months.”

They write this way in Germany; and even Hanslick, with all his acumen



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and his sense of humor, cannot break away from the traditions that German critics still respect. It may be of interest to compare with Hanslick's swollen style the little sketch of the symphony made by Hugues Imbert, who, although he is a Frenchman, is a warm admirer of Brahms:—

“The second symphony, which was played at the Popular Concerts in Paris Nov. 21, 1880, and at the Paris Conservatory Concerts Dec. 19 of the same year, does not in any way deserve the reproach made against it by Victor Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is *childish*! It is true that the first movement contains some dissonances that, after a first hearing, are piquant and not at all disagreeable. The peroration, the fifty last measures of this *allegro*, is of a pathetic serenity; and it may be compared with that of the first movement of the two sextets for strings. The *adagio* is built upon the plan of several of the *adagios* of the last quartets of Beet-

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hoven: the same idea, tinged with the deepest melancholy, is led about in different tonalities and different rhythms. The *scherzo* is one of the most delightful caprices imaginable. The first trio with its biting *staccati*, and the second with its rapid movement, are only the mother-idea of the *scherzo*, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the *finale*, an admirable masterpiece."

The first performance of Brahms's second symphony in Boston was by the Symphony Orchestra, March 17, 1883. The last performance at these concerts was Oct. 18, 1890.

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Schubert	-	-	-	-	-	Unfinished Symphony in B minor
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Fifth Symphony . . . . .	Beethoven
Andante con moto.	
Allegro con brio.	
Allegro finale.	
Overture, "Tannhäuser" . . . . .	Wagner
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Allegro vivace.	
Minuetto.	

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TSCHAIKOWSKY . . . . .	Concerto for Pianoforte
a) REGINALD DE KOVEN . . . . .	“Danse et Marche des Gnomes” (First time.)
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them to sing"; and, in the mysterious working of natural laws, it seems that the world's greatest good arises from human suffering.

Itself the outcome of a troubled career, the symphony has a mournful history. Why Schubert never finished it cannot now be told, though it is certain that he intended to do so, and actually began the *scherzo*, nine bars of which are written in the autograph score. The first two movements were fully completed before the projected third was commenced; and, when Schubert abandoned the idea of going on with his work to the end, they seem to have been put aside and forgotten. The productions of true genius, however, cannot permanently be obscured. Like good seed dropped into the earth, they may lie unnoticed through a long winter; but there surely comes a genial time when they spring up into sight and receive the welcome rightfully due to things of beauty. Thus it was with Schubert's unfinished symphony. For forty-five years it suffered oblivion, and then leaped into fame at a bound. It was published at Vienna early in 1867. The symphony in B minor is the second and last of Schubert's nine which does not open with a slow introduction, the other being No. 5, in B-flat. It sets out at once with an *allegro moderato*, the first few bars of

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which announce a composer who has something to say out of the common order.

### First Movement.

The impressive and somewhat mysterious lead of the bass strings at once bespeaks attention, which is more than sustained by the strange, wild melody given out (*pp*) from oboe and clarinet, while the violins execute an accompaniment marked by subdued agitation. The whole expression of the music here suggests acute feeling. It is the language of complaint and unrest arising from an experience of painful life. With the second subject comes in the voice of consolation. This is first allotted to the violoncellos, accompanied by syncopated chords for the clarinets, and may be classed among the most exquisite flowers of melody in all the blooming Schubert garden. But for a gentleness that comes near to sadness, the new subject is happy; and we follow it with unflagging pleasure till Schubert abruptly stops the flow of tune, pauses a moment, and then makes a fiercely passionate outburst in another key. The lovely theme immediately resumes, but now and henceforth we are conscious of a struggle such as despondency might carry on against hope.

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The second part of the *allegro* begins, after two or three bars, with a variation of the introductory passage for bass strings, which Schubert proceeds to develop in a very striking manner. Between the crashes of the full orchestra, he several times introduces the syncopated accompaniment of the second melody, *without the melody itself*. It is as though he resisted the temptation again to sing his lovely song, while the desolate, maimed effect of the mere accompaniment strengthens the prevailing expression of clouds, darkness, and storm. With the cessation of this wonderful "working out" recapitulation begins. Some beautiful changes in orchestral color impart variety to the repeat of the subject-matter, and help to sustain interest to the end.

#### Second Movement.

The second movement is an *andante con moto* in E major, and a worthy companion in all respects of that which it follows. It opens with a passage for horns, bassoons, and basses (*pizz.*), which, in some form or other, frequently reappears as an interlude between the phrases of the melody proper. In the first instance, it thus attends upon a beautiful theme for

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the violins,—another “gem of purest ray serene,” — the development of which presently emerges into a stately *tutti*, where all the strings march in vigorous unison, while the “wind” executes above them sundry plaintive phrases derived from the main subject. The fine and suggestive contrast thus presented forms one of the leading features of the movement. At its close, the second theme enters in C-sharp minor. Here the composer is again at his best. Mark the original manner in which the new melody is heralded by the violins alone, and how the melody itself, supported by syncopated string chords, steals forth from the clarinet, the very voice of tender complaint. This the oboe takes up in succession to the clarinet, and adds a passage in different rhythm, which, echoed by the flute, gives additional grace to the general effect. After an agitated *tutti*, preceding an episode wherein a varied form of the second theme is treated imitatively, recapitulation begins; and the old matter reappears with needful changes of key and variety of detail. The *coda* is mainly derived from the principal subject.—*London Philharmonic Programme.*

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ACT I.

SCENE I.

MANFRED *alone*.—*Scene, a Gothic Gallery.  
Time, Midnight.*

*Man.* The lamp must be replenished,  
but even then

It will not burn so long as I must watch.

Now to my task.—

Mysterious Agency!

Ye spirits of the unbounded Universe!

Whom I have sought in darkness and in  
light,

I call upon ye by the written charm

Which gives me power upon you. Rise!  
appear! *[A pause.*

They come not yet.—Now by the voice of  
him

Who is the first among you,

Rise! appear!—Appear!

*[A pause.*

If it be so,—Spirits of earth and air,

Ye shall not thus elude me. By a power

Deeper than all yet urged, a tyrant spell,

Which had its birthplace in a star con-  
demned,



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The burning wreck of a demolished world,  
A wandering hell in the eternal space !  
By the strong curse which is upon my soul,  
I do compel ye to my will.—Appear !

[A star is seen at the darker end of the  
gallery. It is stationary, and a voice is  
heard singing.

## SONG OF THE SPIRITS.

### FIRST SPIRIT.

Mortal, to thy bidding bowed,  
From my mansion in the cloud,  
Which the breath of twilight builds,  
And the summer's sunset gilds,  
Though thy quest may be forbidden,  
On a star-beam I have ridden.  
To thine adjuration bowed,  
Mortal, be thy wish avowed !

### SECOND SPIRIT.

In the blue depth of the waters,  
Where the wave hath no strife,  
Where the wind is a stranger  
And the sea-snake hath life,  
Where the mermaid is decking  
Her green hair with shells,  
Like the storm on the surface  
Came the sound of thy spells ;  
To the Spirit of Ocean  
Thy wishes unfold.

### THIRD SPIRIT.

Where the roots of the Andes  
Strike deep in the earth,

As their summits to heaven  
Shoot soaringly forth,  
I have quitted my birthplace  
Thy bidding to bide ;  
Thy spell hath subdued me,  
Thy will be my guide.

### FOURTH SPIRIT.

The star which rules thy destiny  
Was ruled ere earth began by me.

### THE FOUR SPIRITS.

Air, ocean, earth, thy star,  
Before thee their spirits are.  
And, at thy quest, we wait  
Thy beck and bidding, child of clay ! [say !  
What wouldst thou with us, son of mortals ! ?

*Man.* Forgetfulness of that which is  
within me.

*Spirit.* It is not in our essence, in our  
skill ;

But — thou mayst die.

*Man.* Will death bestow it on me ?

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*Spirit.* We are immortal, and do not forget.

Art thou answered?

*Man.* Ye mock me, but the power which brought ye here [my will !

Hath made you mine. Slaves, scoff not at The mind, the spirit, the Promethean spark, The lightning of my being, is as bright, Pervading, and far-darting as your own.

*Spirit.* What we possess we offer,— Kingdom and sway and strength and length of days —

*Man.* Accursed ! what have I to do with days?

They are too long already. Hence ! begone !

*Spirit.* Yet pause :

Bethink thee, is there then no other gift Which we can make not worthless in thine eyes?

*Man.* No : none. Yet stay ! one moment ere we part,

I would behold ye face to face. [appear.

*Spirit.* Choose a form,— in that we will

*Man.* I have no choice. There is no form on earth

Hideous or beautiful to me. Let him Who is most powerful of ye take such aspect As unto him may seem most fitting.— Come !

*Seventh Spirit* [*appearing in the shape of a beautiful female figure*]. Behold !

*Man.* O God ! if it be thus, and thou Art not a madness and a mockery, I yet might be most happy. I will clasp thee,

And we again will be — [*The figure vanishes.*

My heart is crushed.

[*MANFRED falls senseless.*

## INCANTATION.

### FOUR SPIRITS.

When the moon is on the wave,  
And the glow-worm in the grass,  
And the meteor on the grave,  
And the wisp on the morass ;  
When the falling stars are shooting,  
And the answered owls are hooting,  
And the silent leaves are still  
In the shadow of the hill,  
Then my soul shall be on thine  
With a power and with a sign.

### A SPIRIT.

From thy false tears I did distil  
An essence which hath strength to kill ;  
From thine own heart I then did wring  
The black blood in its blackest spring ;  
From thine own smile I snatched the snake,  
For there it coiled as in a brake ;  
From thine own lip I drew the charm  
Which gave all these their chiefest harm.  
In proving every poison known,  
I found the strongest was thine own.



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THREE SPIRITS.

And on thy head I pour the vial  
Which doth devote thee to this trial;  
Nor to slumber, nor to die,  
Shall be in thy destiny;  
Though thy death shall still seem near  
To thy wish, but as a fear.  
Lo, the spell now works around thee,  
And the clankless chain hath bound thee;  
O'er thy heart and brain together  
Hath the word been passed,—now wither!

SCENE 2.

*The Mountain of the Jungfrau.—Time,  
Morning.* MANFRED *alone upon the  
Cliffs.*

*Man.* The spirits I have raised abandon  
me.—

My Mother Earth,  
And thou, fresh breaking Day, and you, ye  
Mountains,

Why are ye beautiful? I cannot love ye.

When a leap,  
A stir, a motion, even a breath, would  
bring

My breast upon its rocky bosom's bed  
To rest forever — wherefore do I pause?

There is a power upon me which withholds,  
And makes it my fatality to live;  
If it be life to wear within myself

This barrenness of spirit, and to be  
My own soul's sepulchre, for I have ceased  
To justify my deeds unto myself —  
The last infirmity of evil.

Hark! the note,  
[*The shepherd's pipe in the distance is heard.*  
The natural music of the mountain reed —  
For here the patriarchal days are not  
A pastoral fable — pipes in the liberal air,  
Mixed with the sweet bells of the saunter-  
ing herd: [that I were  
My soul would drink those echoes. Oh  
The viewless spirit of a lovely sound,  
A living voice, a breathing harmony,  
A bodiless enjoyment — born and dying  
With the blest tone which made me!

*Enter from below a CHAMOIS HUNTER.*

*Chamois Hunter.* Even so.  
This way the chamois leapt: her nimble  
feet

Have baffled me.—

What is here?  
Who seems not of my trade, and yet hath  
reached [taineers,  
A height which none even of our moun-  
Save our best hunters, may attain.

*Man.* [*not perceiving the other*]. To be thus—  
Gray-haired with anguish, like these blasted  
pines! —

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Ye toppling crags of ice !  
Ye avalanches, whom a breath draws down  
In mountainous o'erwhelming, come and  
crush me !

*C. Hun.* Friend ! have a care,  
Your next step may be fatal ! — for the love  
Of Him who made you, stand not on that  
brink ! [opening heavens !

*Man.* [not hearing him]. Farewell, ye  
Look not upon me thus reproachfully —  
You were not meant for me — Earth ! take  
these atoms !

[As MANFRED is in act to spring from  
the cliff, the CHAMOIS HUNTER seizes  
and retains him with a sudden grasp.

*C. Hun.* Hold, madman ! — though weary  
of thy life, [blood !  
Stain not our pure vales with thy guilty  
Away with me ! — I will not quit my hold.

*Man.* I am most sick at heart — nay,  
grasp me not —

I am all feebleness — the mountains whirl,  
Spinning around me. I grow blind.

What art thou ?

*C. Hun.* I'll answer that anon. Away  
with me ! —

The clouds grow thicker — there — now  
lean on me — [and cling

Place your foot here — here, take this staff,  
A moment to that shrub — now give me  
your hand,

And hold fast by my girdle — softly — well,  
The Chalet will be gained within an hour —  
Come on, we'll quickly find a surer footing,  
And something like a pathway which the  
torrent

Hath washed since winter. — Come, 'tis  
bravely done — [me  
You should have been a hunter. — Follow

[As they descend the rocks with difficulty,  
the scene closes.

---

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# ENTR'ACTE.

## ACT II.

### SCENE 2.

*A Lower Valley in the Alps.—A Cataract.*

*Enter MANFRED.*

It is not noon — the sunbow's rays still arch  
The torrent with the many hues of heaven.

No eyes

But mine now drink this sight of loveliness ;  
I should be sole in this sweet solitude,  
And with the Spirit of the place divide  
The homage of these waters.—I will call her.

[MANFRED takes some of the water into  
the palm of his hand, and flings it into  
the air, muttering the adjuration.

Beautiful Spirit! with thy hair of light,  
And dazzling eyes of glory.  
Beautiful Spirit! in thy calm clear brow,  
Wherein is glassed serenity of soul,  
Which of itself shows immortality,  
I read that thou wilt pardon to a Son  
Of Earth, whom the abstruser powers permit  
At times to commune with them — if that he  
Avail him of his spells — to call thee thus,  
And gaze on thee a moment.

*Witch.*

Son of Earth!

What wouldst thou with me?

*Man.* To look upon thy beauty — nothing further.

The face of the earth hath maddened me.

From my youth upwards

My spirit walked not with the souls of men.

Though I wore the form,

I had no sympathy with breathing flesh,

Nor midst the creatures of clay that girded me

Was there but one who — but of her anon.

I said, with men and with the thoughts of  
men

I held but slight communion.

I have not named to thee

Father or mother, mistress, friend, or being,

With whom I wore the chain of human ties ;

If I had such, they seemed not such to me.—

Yet there was one —

*Witch.* Spare not thyself : proceed.

*Man.* She was like me in lineaments —  
her eyes,

Her hair, her features, all, to the very tone

Even of her voice, they said were like to  
mine ;

But softened all, and tempered into beauty ;

Her faults were mine — her virtues were her  
own.—

I loved her, and destroyed her!

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*Witch.* And for this—  
A being of the race thou dost despise—

Thou dost forego  
The gifts of our great knowledge, and  
shrinkst back  
To recreant mortality! Away!

*Man.* Daughter of Air! I tell thee, since  
that hour—  
But words are breath—look on me in my  
sleep, [me!  
Or watch my watchings.—Come and sit by  
My solitude is solitude no more,  
But peopled with the Furies: I have gnashed  
My teeth in darkness till returning morn,  
Then cursed myself till sunset. I have  
prayed

For madness as a blessing: 'tis denied me.  
I dwell in my despair,  
And live—and live forever.

*Witch.* It may be  
That I can aid thee.

*Man.* To do this, thy power  
Must wake the dead, or lay me low with them.

*Witch.* That is not in my province; but  
if thou

Wilt swear obedience to my will, and do  
My bidding, it may help thee to thy wishes.

*Man.* I will not swear.

*Witch.* Is this all?  
Hast thou no gentler answer?

*Man.* I have said it.

*Witch.* Enough! I may retire then? say!

*Man.* Retire!

[*The WITCH disappears.*]

*Man.* [*alone*]. I have one resource  
Still in my science,—I can call the dead.

What is she?

What is she now? A sufferer for my sins,  
Until this hour I never shrunk to gaze  
On spirit, good or evil: now I tremble,  
And feel a strange cold thaw upon my heart,  
The night approaches.

[*Exit.*]

#### SCENE 4.

*The Hall of Arimanes—ARIMANES on his*

*throne, a Globe of Fire, surrounded by the  
SPIRITS.*

#### *Hymn of the SPIRITS.*

Hail to our Master! Prince of Earth and  
Air!

Who walks the clouds and waters—in  
his hand

The sceptre of the elements, which tear  
Themselves to chaos at his high com-  
mand!

He breatheth—and a tempest shakes the  
sea;

He speaketh—and the clouds reply in  
thunder;

He gazeth—from his glance the sunbeams  
flee;

He moveth—earthquakes rend the world  
asunder.

Beneath his footsteps the volcanoes rise;

His shadow is the Pestilence; his path

The comets herald through the crackling  
skies;

And planets turn to ashes at his wrath.

To him War offers daily sacrifice;

To him Death pays his Tribute; Life is  
his,

With all its infinite of agonies—

And his the spirit of whatever is!

#### *Enter the DESTINIES and NEMESIS.*

*First Des.* Glory to Arimanes!

*Second Des.* Glory to Arimanes!

*Third Des.* Glory to Arimanes!

*Nem.* Sovereign of sovereigns, we are  
thyne.

#### *Enter MANFRED.*

*Third Spirit.* Bow down and worship,  
slave!

—What, know'st thou not

Thine and our Sovereign?—Tremble, and  
obey!

*All the Spirits.* Prostrate thyself, and  
thy condemned clay,

Child of the earth! or dread the worst.

*Man.* I know it;

And yet ye see I kneel not.

*Fifth Spirit.* Dost thou dare

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Refuse to Arimanes on his throne [not  
What the whole earth accords, beholding  
The terror of his glory? — Crouch! I say.

*Man.* Bid *him* bow down to that which  
is above him,

The overruling Infinite.— the Maker  
Who made him not for worship —let him  
kneel,

And we will kneel together.

*The Spirits.* Crush the worm!

Tear him in pieces!

*First Des.* Hence! Avaunt! he's mine,  
Prince of the Powers invisible! this man  
Is of no common order, as his port  
And presence here denote.

*Nem.* What wouldst thou?

*Man.* Thou canst not reply to me.  
Call up the dead: my question is for them.

*Nem.* Great Arimanes, doth thy will  
avouch

The wishes of this mortal?

*Ari.* Yea.

*Nem.* Whom wouldst thou  
Uncharnel?

*Man.* One without a tomb: call up  
Astarte.

NEMESIS.

Shadow! or Spirit!  
Whatever thou art,

Which still doth inherit  
The whole or a part  
Of the form of thy birth,  
Of the mould of thy clay,  
Which returned to the earth,  
Reappear to the day!  
Bear what thou borest,  
The heart and the form,  
And the aspect thou worst  
Redeem from the worm,

Appear! Appear! Appear!  
Who sent thee there requires thee here!

[*The Phantom of ASTARTE rises and stands  
in the midst.*

*Man.* Can this be death? there's bloom  
upon her cheek;

But now I see it is no living hue,

But a strange hectic. [dread

It is the same! O God! that I should  
To look upon the same.— Astarte! — No,  
I cannot speak to her; but bid her speak,—  
Forgive me or condemn me.

NEMESIS.

By the power which hath broken  
The grave which enthralled thee,  
Speak to him who hath spoken,  
Or those who have called thee.

*Man.*

She is silent,

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And in that silence I am more than answered.

*Nem.* My power extends no further.

Prince of Air! [voice!]

It rests with thee alone: command her

*Ari.* Spirit, obey this sceptre!

*Nem.* Silent still!

She is not of our order, but belongs

To the other powers. Mortal, thy quest is vain,

And we are baffled also.

*Man.* Hear me, hear me!

Astarte! my beloved! speak to me!

I have so much endured, so much endure,  
Look on me! the grave hath not changed thee more

Than I am changed for thee. Thou lovedst me [made

Too much, as I loved thee. We were not

To torture thus each other, though it were

The deadliest sin to love as we have loved.

Say that thou loath'st me not, that I do bear

This punishment for both, that thou wilt be

One of the blessed, and that I shall die;

For hitherto all hateful things conspire

To bind me in existence, in a life

Which makes me shrink from immortality;

A future like the past. I cannot rest.

I know not what I ask, nor what I seek:

I feel but what thou art, and what I am;

And I would hear yet once before I perish  
The voice which was my music. Speak to me!

For I have called on thee in the still night,  
Startled the slumbering birds from the hushed boughs, [the caves

And woke the mountain wolves, and made  
Acquainted with thy vainly echoed name,  
Which answered me,—many things answered me,

Spirits and men,—but thou wert silent all.

Yet speak to me! I have outwatched the stars, [thee.

And gazed o'er heaven in vain in search of  
Speak to me! I have wandered o'er the earth, [m

And never found thy likeness. Speak to  
Look on the fiends around,—they feel for me:

I fear them not, and feel for thee alone.

Speak to me! though it be in wrath; but say—

I reckon not what,—but let me hear thee once,  
This once, once more!

*Phantom of Astarte.* Manfred!

*Man.* Say on, say on—

I live but in the sound—it is thy voice!

*Phan.* Manfred! to-morrow ends thine earthly ills.

Farewell!

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Man. Yet one word more! am I for-  
given?

Phan. Farewell!

Man. Say, shall we meet again?

Phan. Farewell!

Man. One word for mercy! Say thou  
lovest me.

Phan. Manfred!

[*The Spirit of ASTARTE disappears.*]

Nem. She's gone, and will not be recalled;  
Her words will be fulfilled.

Hast thou further question

Of our great sovereign, or his worshippers?

Man. None.

Nem. Then, for a time, farewell.

Man. Even as thou wilt; and for the  
grace accorded

I now depart a debtor. Fare ye well.

[*Exit MANFRED.*]



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## ENTR'ACTE.

### ACT III.

#### SCENE I.

*A Hall in the Castle of MANFRED.*

MANFRED and HERMAN.

*Re-enter HERMAN.*

*Man.* What is the hour?

*Her.* It wants but one till sunset.

*Man.* Say,

Are all things so disposed of in the tower  
As I directed?

*Her.* All, my lord, are ready.

*Man.* It is well:

Thou mayst retire. [*Exit HERMAN.*]

*Man.* [*alone*]. There is a calm upon me —  
Inexplicable stillness! which till now  
Did not belong to what I knew of life.  
If that I did not know philosophy  
To be of all our vanities the motliest,  
The merest word that ever fooled the ear  
From out the schoolman's jargon, I should  
deem [found,  
The golden secret, the sought "Kalon"  
And seated in my soul. It will not last,  
But it is well to have known it, though but  
once: [sense,  
It hath enlarged my thoughts with a new

And I within my tablets would note down  
That there is such a feeling. Who is there?

*Her.* My lord, the Abbot of St. Maurice  
craves

To greet your presence.

*Enter the ABBOT OF ST. MAURICE.*

*Abbot.* Peace be with Count Manfred!

*Man.* Thanks! holy father! welcome to  
these walls!

*Abbot.* 'Tis said thou holdest converse  
with the things

Which are forbidden to the search of man.

Reconcile thee

With the true church, and through the  
church to Heaven.

*Man.* Old man! I do respect  
Thine order, and revere thy years; I deem  
Thy purpose pious, but it is in vain. [self  
Think me not churlish; I would spare thy-  
Far more than me, in shunning at this time  
All further colloquy — and so — farewell.

[*Exit MANFRED.*]

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SCENE 2.

*Another Chamber.*

MANFRED and HERMAN.

*Her.* My lord, you bade me wait on you  
at sunset:

He sinks behind the mountain.

*Man.* Doth he so?

I will look on him.

[MANFRED advances to the window of the hall.

Glorious Orb! the idol  
Of early nature and the vigorous race  
Of undiseased mankind, the giant sons  
Of the embrace of angels, with a sex  
More beautiful than they, which did draw  
down

The erring spirits, who can ne'er return.  
Most glorious orb! that wert a worship, ere  
The mystery of thy making was revealed!  
Thou earliest minister of the Almighty,  
Which gladdened, on their mountain-tops,  
the hearts

Of the Chaldean shepherds, till they poured  
Themselves in orisons! Thou material God  
And representative of the Unknown,  
Who chose thee for his shadow! Thou  
chief star,  
Centre of many stars, which mak'st our earth

Endurable, and temperest the hues  
And hearts of all who walk within thy rays!  
Sire of the seasons! Monarch of the climes  
And those who dwell in them! for near or far,  
Our inborn spirits have a tint of thee,  
Even as our outward aspects. Thou dost rise,  
And shine, and set in glory. Fare thee well!  
I ne'er shall see thee more. As my first glance  
Of love and wonder was for thee, then take  
My latest look. Thou wilt not beam on one  
To whom the gifts of life and warmth have  
been

Of a more fatal nature. He is gone:

I follow.

[Exit MANFRED.

SCENE 4.

*Interior of the Tower. MANFRED alone.*

*Man.* The stars are forth, the moon  
Above the tops of the snow-shining moun-  
tains.—Beautiful!

*Enter the ABBOT.*

*Abbot.* My good lord,  
I crave a second grace for this approach.

*Man.* Thou know'st me not:  
My days are numbered, and my deeds re-  
corded.

Retire, or 'twill be dangerous. Away!



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*Abbot.* Thou dost not mean to menace me?  
*Man.* Not I.  
 I simply tell thee peril is at hand,  
 And would preserve thee.  
*Abbot.* What dost mean?  
*Man.* Look there!  
 What dost thou see?  
*Abbot.* Nothing.  
*Man.* Look there, I say,  
 And steadfastly: now tell me what thou  
 seest.  
*Abbot.* That which should shake me, but  
 I fear it not:  
 I see a dusk and awful figure rise,  
 Like an infernal god, from out the earth.  
*Man.* Pronounce—what is thy mission?  
*Spirit.* Come!  
*Abbot.* What art thou, unknown being?  
 Answer! speak!  
*Spirit.* The genius of this mortal. Come!  
 'tis time! [deny  
*Man.* I am prepared for all things, but  
 The power which summons me. Who sent  
 thee here? [come!  
*Spirit.* Thou'lt know anon.—Come!  
*Man.* I have commanded  
 Things of an essence greater far than thine,  
 And striven with thy masters. Get thee  
 hence! [Away! I say.  
*Spirit.* Mortal! thine hour is come.—

*Man.* I knew, and know my hour is  
 come, but not  
 To render up my soul to such as thee:  
 Away! I'll die as I have lived—alone.  
*Spirit.* Then I must summon up my  
 brethren.—Rise!  
 [Other Spirits rise up.  
*Man.* I do defy ye,—though I feel my  
 soul  
 Is ebbing from me, yet I do defy ye;  
 Nor will I hence, while I have earthly  
 breath  
 To breathe my scorn upon ye, earthly  
 strength [take  
 To wrestle, though with spirits; what ye  
 Shall be taken limb by limb.  
*Spirit.* Reluctant mortal!  
 Is this the Magian who would so pervade  
 The world invisible, and make himself  
 Almost our equal? Can it be that thou  
 Art thus in love with life? the very life  
 Which made thee wretched?  
*Man.* Thou false fiend, thou liest!  
 My life is in its last hour,—that I know,  
 Nor would redeem a moment of that hour.  
 I do not combat against death, but thee  
 And thy surrounding angels; my past  
 power [crew,  
 Was purchased by no compact with thy  
 But by superior science, penance, daring,

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In knowledge of our fathers, when the earth  
Saw men and spirits walking side by side,  
And gave ye no supremacy: I stand  
Upon my strength.—I do defy, deny,  
Spurn back, and scorn ye!

*Spirit.* But thy many crimes  
Have made thee —

*Man.* What are they to such as thee?  
Must crimes be punished but by other crimes  
And greater criminals? Back to thy hell!  
*Thou* didst not tempt me, and thou couldst  
not tempt me:

I have not been thy dupe, nor am thy prey,  
But was my own destroyer, and will be  
My own hereafter.—Back, ye baffled fiends!  
The hand of death is on me, but not yours!  
[*The Demons disappear.*

*Abbot.* Alas! how pale thou art! Thy  
lips are white,

And thy breast heaves, and in thy gasping  
throat [Heaven —

The accents rattle! Give thy prayers to  
*Man.* 'Tis over. My dull eyes can fix  
thee not;

But all things swim around me, and the earth  
Heaves as it were beneath me. Fare thee  
well.

Give me thy hand.

*Abbot.* Cold, cold, even to the heart!  
But yet one prayer! Alas! how fares it  
with thee?

*Man.* Old man! 'tis not so difficult to die.  
[*MANFRED expires.*

*Abbot.* He's gone! His soul hath ta'en  
its earthless flight. [gone.  
Whither? I dread to think. But he is

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At Eight.

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# Thirteenth Rehearsal and Concert.

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Friday Afternoon, January 22, at 2.30.

Saturday Evening, January 23, at 8.00.

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## PROGRAMME.

Wagner	-	-	-	-	-	-	-	-	A Faust Overture
Chopin	-	-	-	-	-	-	-	-	Concerto for Pianoforte in F minor
Beethoven	-	-	-	-	-	-	-	-	Symphony No. 3, "Eroica"

---

Soloist, Mrs. H. H. A. BEACH.

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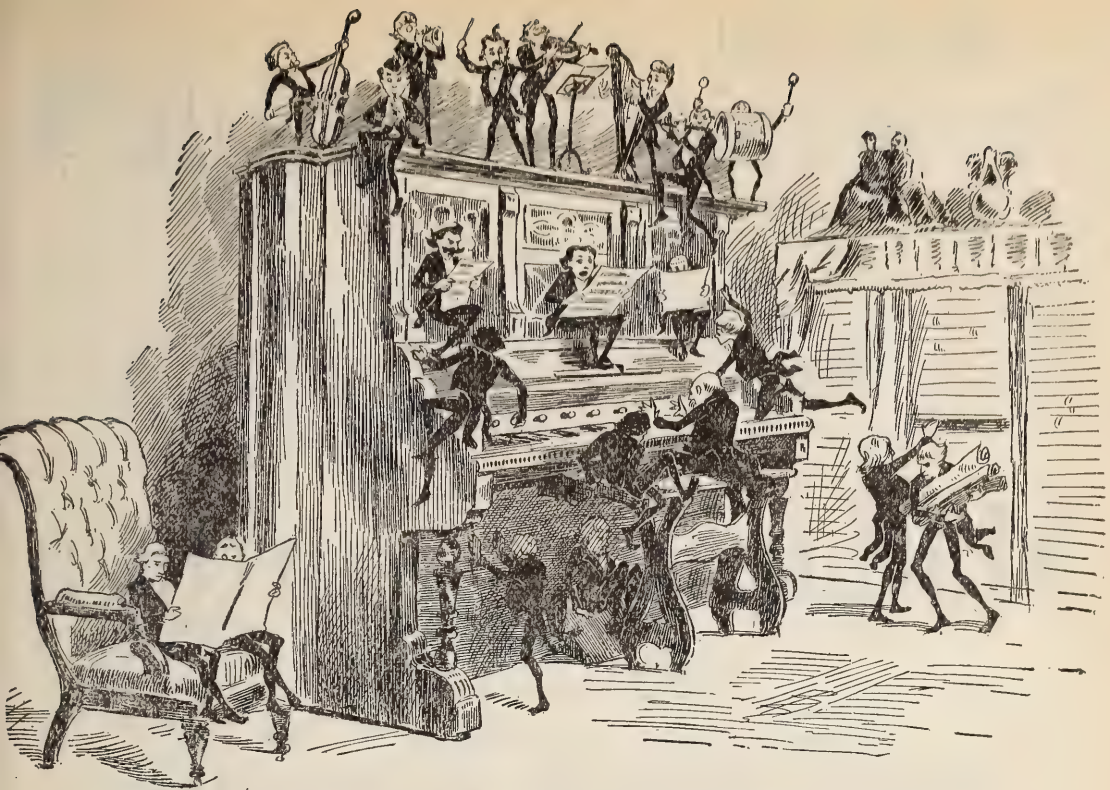
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FRIDAY, JAN. 15, 1892, AT 2.30 P.M.

PROGRAMME.

SONATA, quasi una Fantasia, Op. 27, No. 2,	. . . . .	<i>Beethoven</i>
WINTER,	} from Op. 32,	}
THE BROOK,		
MOONLIGHT,		
Czardas, Op. 24, No. 4,		
Idyll, Op. 28, No. 5,	}	}
Presto, Op. 10, No. 2,		
MOTO PERPETUO,	. . . . .	<i>Alkan</i>
BLUETTE,	}	}
SERENADE,		
RONDO PANTOMIMIQUE,		
BERCEUSE,	. . . . .	<i>Chopin</i>
ETUDE. Valse, Op. 52, No. 6,	. . . . .	<i>Saint-Saëns</i>

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ARTHUR NIKISCH, Conductor.

Eleventh Season, 1891-92.

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PROGRAMME

OF THE

Thirteenth Rehearsal and Concert

FRIDAY AFTERNOON, JANUARY 22, AT 2.30.

SATURDAY EVENING, JANUARY 23, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES.

---

PUBLISHED BY C. A. ELLIS, Manager.

# Pianoforte Recital.

TO BE GIVEN BY

Mr. OTTO BENDIX,

ON

Friday Evening, January 29,

AT EIGHT O'CLOCK, IN

MASON & HAMLIN HALL.

---

## PROGRAMME.

BACH	.	.	Prelude and Fugue in G minor, for the Organ
			Arranged for Piano by Liszt.
BEETHOVEN	.	.	Sonata Appassionata
			Allegro assai. Andante non troppo. Finale.
SCHUMANN	.	.	Novelette, No. 8
CHOPIN	{	.	Nocturne in D-flat
		.	Waltz in A-flat
MOSZKOWSKI	.	.	Caprice Espagnol
GRIEG	.	.	Menuet
MENDELSSOHN	.	.	Song without Words, No. 8
SAINT-SAENS	.	.	Caprice on Themes from Gluck's "Alceste"
LISZT	.	.	Paraphrase on Mendelssohn's "Midsummer-Night's Dream"

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Tickets for sale at Mason & Hamlin Hall.

# Thirteenth Rehearsal and Concert.

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Friday Afternoon, January 22, at 2.30.

Saturday Evening, January 23, at 8.00.

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## PROGRAMME.

Wagner - - - - - A Faust Overture

Chopin - - - - - Concerto for Pianoforte in F minor  
Allegro.—Adagio.—Rondo.

Beethoven - - - - - Symphony No. 3, "Heroic"  
Allegro con brio.  
Adagio assai (Marcia funebre).  
Scherzo (Allegro vivace).  
Finale.

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Soloist, Mrs. H. H. A. BEACH.

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The Programme for the next Public Rehearsal and Concert will be found on page 441.



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*Molto sostenuto.*

*Molto agitato.*

It was after a rehearsal of Beethoven's ninth symphony at the Paris Conservatory in the winter of 1839 that Wagner conceived the idea of composing music to "Faust." His original plan was the writing of a symphony, the work played to-day to stand as the first movement. The plan was not carried out. The letters of Wagner to Liszt and Liszt to Wagner contain many references to the "Faust" overture, which had a trial performance in Dresden in 1844.

Writing in 1848, Wagner says: "Mr. H. tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you." Four years after: "I cannot be angry with this composition, although many detached things in it would not now flow from my pen, especially the somewhat too plentiful brass is no longer to my mind." Liszt, in a letter written from Weimar in 1852, confessed that he should like a second middle part or else a quieter and more agreeably colored treatment of the present middle part. "If, instead of this, you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much." Wagner in reply admitted that "the woman is wanting." He added: "Perhaps you would at once understand my tone-poem if I called it *Faust in Solitude*. At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'solitary Faust,' longing, despairing, cursing. The feminine floats around him as an object of his longing, but not in its

---

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divine reality ; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remained unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now from a last remnant of weakness and vanity I hesitate to abandon this Faust work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, *Faust in Solitude*, or *The Solitary Faust*, 'a tone-poem for orchestra.'"

In 1855 Wagner was taken with a desire to remodel the overture. "I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here [Zürich], under the title of 'A Faust Overture.' The motto will be :—

'The God who dwells within my soul  
Can heave its depths at any hour;  
Who holds o'er all my faculties control,  
Has o'er the outer world no power.  
Existence lies a load upon my breast,  
Life is a curse, and death a'longed for rest.'"

*English of Charles T. Brooks.*

In the letter accompanying the score Wagner writes Liszt as follows :  
"I should like you to take cognizance of the effect of my experience, and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work, and the coarseness one has cast off. You will be better pleased with the middle part. I was unable to introduce a new motive, because

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that would have involved a remodelling of the whole work : all I was able to do was to develop the sentiment a little more broadly in the form of a kind of enlarged cadence. Gretchen, of course, could not be introduced, only 'Faust himself.'" For this overture the Härtels were willing to give twenty louis d'or as an honorarium. Wagner consented, but sighed for twenty pounds.

**Concerto for Pianoforte and Orchestra, in F minor, Op. 21, original version. Chopin.**

*Allegro.*

*Adagio.*

*Rondo.*

Franz Liszt, whose many friendships for art's sake have scarcely a counterpart in present times, wrote a discriminative and critical estimate of Chopin, in which he denies to the concertos and sonatas equal individuality with the "idealized dance," as the polonaises, mazourkas, waltzes, and boleros have been styled. It is not difficult, Liszt says, to discern in these productions rather the will, the purpose, than the inspiration. This last with him was capricious, arbitrary, fantastical, bound to no reflection. He had to give it free play ; and he did violence to his genius as often as he thought to chain it to traditional rule, to classification, to a command which did not harmonize with the inmost peculiarity of his spiritual nature. Nevertheless, these efforts are decidedly distinguished by a rare nobility of style, and certain passages of high interest and movements of surprising grandeur of thought.

Both the pianoforte concertos date from the years 1829-30, when Chopin

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had barely reached manhood. They were composed while he was living in Warsaw, while yet his name and fame were confined to Poland. The F minor concerto, though written first, was the last of the two to be published. Chopin played it for the first time at a concert at Warsaw, March 17, 1830. His own account of the affair is as follows: "The first *allegro* (not intelligible to all) received indeed the reward of a 'Bravo!' But I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs. The *adagio* and *rondo* produced a very great effect. After these, the applause and 'Bravos!' came really from the heart."

We know from Chopin's correspondence that the *adagio* of this concerto was a tribute to his inamorata of that period, Constantina Gladkowska, a singer; for on Oct. 3, 1829, he wrote: "I have, perhaps to my misfortune, already found my ideal, whom I worship faithfully and sincerely. Six months have elapsed, and I have not exchanged a syllable with her of whom I dream every night. While my thoughts were with her, I composed the *adagio* of my concerto."

Chopin's model in the concertos was Hummel, whose orthodox form (the modified Beethoven concerto) he implicitly followed. Regarding the orchestration of the concertos it is undeniable that it discloses the weak spot in Chopin's genius, contemporary and modern writers generally agreeing upon this point, Berlioz even going so far as to say, "In the compositions of Chopin all the interest is concentrated in the pianoforte part: the orchestra of his concertos is nothing but a cold and almost useless accompaniment." Both the concertos have been rescored, the one in E minor by Taussig, whose amplifications in both the solo part and accompaniment have given rise to much unfavorable criticism. Carl Klindworth, whose

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arrangement of the F minor concerto was published in 1878, confined his efforts almost entirely to the instrumentation.

In his admirable and exhaustive *Life of Chopin*, Frederick Niecks records this sympathetic estimate of the work played to-day: "It opens with a *tutti* of about seventy bars. When, after this, the pianoforte interrupts the orchestra impatiently, and then takes up the first subject, it is as if we were transported into another world and breathed a purer atmosphere. First, there are some questions and expostulations, then the composer unfolds a tale full of sweet melancholy, in a strain of lovely, tenderly intertwined melody. With what inimitable grace he winds those delicate garlands around the members of his melodic structure! How light and airy the harmonic base on which it rests! But the contemplation of his grief disturbs his equanimity more and more, and he begins to fret and pine. In the second subject he seems to protest the truthfulness and devotion of his heart, and concludes with a passage, half upbraiding, half beseeching, which is quite captivating,—nay, more, even bewitching in its eloquent persuasiveness. Thus far, from the entrance of the pianoforte, all was irreproachable. How charming if Chopin had allowed himself to drift on the current of his fancy, and had left rules, classifications, etc., to others! But no, he had resolved to write a concerto, and must now put his hand to the rudder, and have done with idle dreaming, at least for the present,—unaware, alas! that the idle dreamings of some people are worth more than their serious efforts. Well, what is unpoetically called the 'working out' section reminds me of Goethe's *Zauberlehrling*, who said to himself in the absence of his master, 'I noted his words, works, and procedure; and, with strength of mind, I shall do wonders.' The customary repetition of the first section of the movement calls for no remark."

Liszt cites the second movement, *larghetto*, A-flat, as a specimen of the *morceaux d'une surprenante grandeur* to be found in Chopin's concertos and sonatas, and mentions that the composer had a marked predilection for it,

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delighting in frequently playing it. And Schumann exclaims, "What are ten editorial crowns compared to one such *adagio* as that in the second concerto?" The beautiful, deep-toned, love-laden *cantilena*, which is profusely and exquisitely ornamented in Chopin's characteristic style, is interrupted by a very impressive recitative of some length, after which the *cantilena* is heard again. But criticism had better be silent, and listen here attentively.

"And how shall I describe the last movement, *allegro vivace*, F minor,—its feminine softness and rounded contours, its graceful, gyrating, dance-like motions, its sprightliness and frolicsomeness! Unless I quote every part and particle, I feel I cannot do justice to it. The exquisite ease and grace, the subtle spirit that breathes through this movement, defy description. As to the listener, he is carried away in this movement from one lovely picture to another; and no time is left him to reflect and make objections with reference to the whole."

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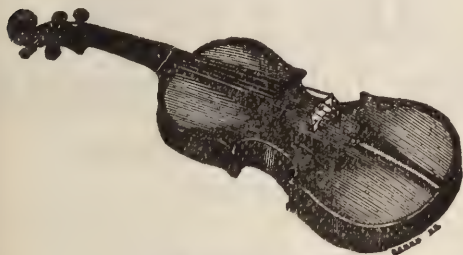


touching its nature and elements and the character of the phenomena which produce it and are produced by it is so general.

I do not recall that anybody has ever tried to ground the popular ignorance about this art, of which, by right of birth, everybody is a critic. The unamiable nature of the task has probably been a bar to its undertaking. Yet a frank diagnosis must precede the discovery of a cure for every disease. It is not an exaggeration to say that one might spend a lifetime listening to the polite conversation of our drawing-rooms without hearing a symphony of Beethoven talked about in terms indicative of more than the most superficial knowledge of the outward form (perhaps I would better have said the dimensions and apparatus) of such a composition. No other art furnishes an analogy for this phenomenon. Everybody can say something containing a degree of appositeness about a poem, book, painting, statue, or building. If he can do no more, he can at least say, with Landseer's rural critic, that he never saw three pigs eating from a trough unless at least one of them had a foot in it. The absence of the standard of judgment employed in this criticism it is that makes talk about music with meaning in it so difficult. Nature has failed to provide the model for this most ethereal art. There is nothing in the natural world to compare it with.

But it is not alone the knowledge of the difference between a symphony and a song that is rare. Unless you chance to overhear a conversation on music between musicians (in which term I wish to include amateurs who are what that word implies, and whose knowledge stands in some respectable relation to their love, and to exclude nine-tenths of those who sing or play upon a musical instrument either for profit or for pleasure), ninety-nine

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times out of a hundred even the most common words in the terminology of the art are misapplied. Such familiar things as harmony and melody, time and tune, are continually confounded. Let us call a distinguished witness into the box. What does Tennyson mean when he says,—

“All night have the roses heard  
The flute, violin, bassoon;  
All night has the casement jessamine stirred  
To the dancers dancing in tune”?

Unless the dancers were tricked out with even a more startling instrumental outfit than the old lady of Banbury Cross,—had a whole Swiss Family’s chime of bells, in short,—how could they dance “in tune”?

Musical study, of a sort, being almost as general as study of the three R’s, it must be said that the gross forms of ignorance are utterly inexcusable; but, if this is obvious, it is even more obvious that there is something radically wrong with the prevalent system of musical instruction. It is because of this plentiful lack of knowledge that so much that is written on music is without meaning, and that the most foolish kind of rhapsody, so it show a collocation of fine words, is permitted to masquerade as musical criticism and analysis.

People like to read about music, and a fiddling English parson has sold thousands of copies of two books filled with the very kind of literary stuff that I have just characterized. He has a multitudinous companionship, moreover, among essayists, novelists, and poets, whose safety lies in fantastic generalization when they wish to talk of music. How they flounder when they come to detail! It was Charles Lamb who said in his “Chapter on Ears” that in voices he could not distinguish a soprano from a tenor,



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and could only contrive to guess at the "thorough bass" from its being "super-eminently harsh and disagreeable"; yet dear old Elia may be forgiven, since his *faux pas* merely gives emphasis to his confession of ignorance in music. But what shall the critics say to the Poet Laureate's orchestra, consisting of a "flute, violin, and bassoon"? Or to Coleridge's "*loud* bassoon" which made the wedding guest to beat his breast? Or to Mrs. Harriet Beecher Stowe's pianist who played with an "airy and bird-like touch"? Or to our own clever painter novelist, who made Brushes take out his violoncello and play Beethoven's symphonies for the entertainment of the party that went "Snubbin' through Jersey"?

How did it come that Thackeray, who loved music, and knew that which was current in the concert-rooms, theatres, and drawing-rooms of his day, should credit Beethoven with having composed a "Dream of St. Jerome," which the King of Novelists says always soothed him, and charmed him so that he fancied it was a poem of Tennyson's in music? Alas! these things, and all those which Mr. G. Sutherland Edwards has catalogued in an essay on "The Literary Maltreatment of Music," are but evidences that even cultured people have not learned to talk correctly about the art which they practise most. There is a greater need than pianoforte teachers and singing teachers; and that is a class of writers and talkers who will teach the public how to listen to music, so that it will not pass before the senses like a vast tonal phantasmagoria, but will give the varied and noble pleasure contemplated by its composers.

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of our century marks the high tide of the musical art. It is an instrument, moreover, which is never played upon without giving a great object-lesson in musical analysis, without inviting the eye to help the ear to discern the cause of the sounds which ravish our senses and stir up pleasurable emotions. Yet the popular knowledge of its constituent, of the individual value and mission of the factors which go to make up its sum, is scarcely greater than knowledge of the structure of symphony or sonata.

All this is the more deplorable, since at least a rudimentary knowledge of these things might easily be gained ; and in gaining it the student would find a unique intellectual enjoyment, and have his ears unconsciously opened to a thousand beauties in the music never perceived before. He would learn, for instance, to distinguish the characteristic timbre of each of the instruments in the band ; and after that, to the delight found in what may be called the primary colors, he would add that which comes from analyzing the vast number of tints which are the products of combination. Noting the capacity of the various instruments, and the manner in which they are employed, he would get glimpses into the mental workshop of the composer. He would discover that there are conventional means of expression in his art analogous to those in the other arts ; and, collating his methods with the effects produced, he would learn something of the creative artist's purposes. He would find that, while his merely sensuous enjoyment would be left unimpaired, and the emotional excitement, which is a legitimate fruit of musical performance, unchecked, these pleasures would have others consorted with them. His intellectual faculties would be agreeably irritated, and he would enjoy the pleasures of memory, which are exemplified in music more delightfully and more frequently than in any

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other art, because of the rôle which repetition of parts plays in musical composition.

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It is an antiquated piece of music and seldom heard nowadays, but in the simple and direct spirit of one hundred and fifty years ago it gives a sort of primary lesson in orchestration which might occasionally yet be studied with profit. It is a descriptive catalogue of some of the instruments in Handel's band, showing the quality of the tone of each, and the sentiments for which each instrument has native expression. Perhaps the greater credit for the pretty exposition belongs to the poet, but even Dryden, after characterizing some instruments with great fidelity and succinctness, makes shipwreck on the lute, which he qualifies with the adjective "warbling," though a lute could no more warble than a banjo.

"The trumpet's loud clangor excites us to arms,  
With shrill notes of anger and mortal alarms,  
The double, double, double beat  
Of the thund'ring drum,  
Cries hark ! the foes come.  
Charge, charge, 'tis too late to retreat !"

sings the poet, and promptly the composer gives the solo tenor song a trumpet *obbligato* full of martial vigor, imitates the roll of the kettle-drums,

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and sets the fourth line to tones which the drums too, can utter ; for the kettle-drums are like Orator Puff in having two tones in their voice. So, too, a dulcet flute goes sentimentalizing along with a soprano voice to tell how

“ The soft complaining flute  
In dying note discovers  
The woes of hopeless lovers.”

And a little later the stringed band eloquently makes the proclamation called for by the poet :

“ Sharp violins proclaim  
Their jealous pangs and desperation,  
Fury, frantic indignation,  
Depth of pains and height of passion,  
For the fair disdainful dame.”

It's all a sort of dignified “ Johnny Schmoker ” song, but pretty in its old-fashioned way, and if the poet pleases us now more than the composer, it is only because his art was riper than his colleague's when he wrote that magnificent ode.— *H. E. Krehbiel in Harper's Weekly, January 23, 1892.*

(*To be continued.*)

**Symphony No. 3, in E-flat, “ Heroic.”**

**Beethoven.**

*Allegro con brio.*  
*Adagio assai (Marcia funebre).*  
*Scherzo (Allegro vivace).*  
*Finale.*

The “ Heroic ” was the eighth symphonic work by Beethoven heard in Boston. The date of its first performance here, Dec. 13, 1851, is the eleventh year of the epoch which the performance of the fifth (C minor) symphony established. Since the Boston Symphony concerts were founded, the “ Heroic ” symphony has been heard every season but one. Beethoven completed the work in 1804, inscribing it “ *Sinfonia grande, Napoleon Bonaparte, 1804, im August, del Sigr. Louis van Beethoven, Sinfonia 3, Op. 55.* ” Napoleon's career up to the time of his coronation as emperor inspired this dedication ; that event so angered Beethoven that he tore off the title-page to restore it years afterwards at news of Napoleon's death. The symphony was purchased by Prince Lobkowitz, and several times performed at his house in 1805. Its first public hearing took place April 7, 1805, at a concert given by Clement, the violinist, for whom the master subsequently wrote his violin concerto.



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The following extract from Schindler's "Life of Beethoven" indicates the origin of the "Heroic" symphony:—

"In his political sentiments Beethoven was a republican; the spirit of independence natural to a genuine artist gave him a decided bias that way. Plato's Republic was transfused into his flesh and blood, and upon the principles of that philosopher he reviewed all the constitutions in the world. He wished all institutions to be modelled upon the plan prescribed by Plato. He lived in the firm belief that Napoleon entertained no other design than to republicanize France upon similar principles, and thus, as he conceived, a beginning would be made for the general happiness of the world. Hence his respect and enthusiasm for Napoleon." Vienna knew of Beethoven's sentiments toward Napoleon, as did General Bernadotte (afterwards King of Sweden), at that time French ambassador to the Austrian Court. It is known that Bernadotte and Beethoven met on several occasions; that Beethoven was asked by the diplomat to compose a piece in honor of the First Consul is also attested. Beethoven began the work in 1803, after a period of melancholy caused by increasing deafness. Again we may quote Schindler, who speaks on the double authority of Lichnowsky and Ries, who were present when the incident detailed below occurred:—

"A fair copy of the musical work for the First Consul of the French Republic, the Conqueror of Marengo, with the dedication to him, was on the point of being despatched through the French Embassy to Paris, when news arrived in Vienna that Napoleon Bonaparte had caused himself to be proclaimed Emperor of the French. The first thing Beethoven did on receiving this intelligence was to tear the title-leaf off the symphony (on it were written the words 'Napoleon Bonaparte'), and then fling the work

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itself, with a torrent of execrations against the French Emperor — against the new 'tyrant' — upon the floor, from which he would not allow it to be lifted. It was a long time before Beethoven recovered from the shock, and permitted this work to be given to the world, with the title 'Sinfonia Eroica,' and underneath it this motto, '*Per festigiare il souvenir d' un gran' uomo.*' I shall only add that it was not till the tragic end of the great Emperor at St. Helena that Beethoven was reconciled with him, and remarked that, seventeen years before, he had composed appropriate music to the catastrophe, in which it was exactly predicted musically, but unwittingly,—alluding to the Dead March in the symphony."

Both Berlioz and Wagner have given the world their interpretations of the third symphony; Berlioz, with a more technical handling than Wagner, who seeks only to discern the soul of the composer. We append Wagner's estimate of the "Heroic" symphony, as translated from his "*Programmatische Erläuterungen.*" This extremely important tone-poem — the master's third symphony and the work in which he first completely asserted his individuality — in many respects is not so easy to understand as might be anticipated from its title, because it is precisely this title which unintentionally leads one to look for a succession of heroic achievements, represented by tone-pictures in a certain historically dramatic sense. He who relies upon such expectations for a proper understanding of this work will certainly feel perplexed, and, though at last he may arrive at the truth, it will be without having derived full enjoyment from it. If, therefore, I have undertaken the task of explaining as briefly as possible the views I have formed of this musical creation from its poetical intent, I have done so in perfect good faith, and with the view of imparting to future listeners to the

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work such a knowledge of it as otherwise they would not of themselves be able to attain, except after having repeatedly heard it played in the most perfect manner.

In the first place, its appellation of "heroic" is to be taken in its broadest sense, and by no means as referring simply to a military hero. If by "hero" is generally to be understood the full, perfect man, who is capable of experiencing in their highest degree and intensity all the purely human sensations of love, of pain and power, we shall then be able correctly to grasp the drift of the subject which the artist has sought to impart to us through the powerfully impressive tones of his work. It is the artistic aim of this work to deal with all the manifold and forcibly convincing sentiments of a strong and fully developed individuality, to which nothing human is strange, but which comprises in itself everything that is really human, and in this way asserts, after the sincerest manifestation of every noble passion, that it has arrived at a definition of its nature which unites the most feeling



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tenderness with the most energetic power. It is the heroic aim of this work of art to portray the advance toward this conclusion.

### First Movement.

The first movement comprises, as it were, in a glowing focus all the most ambitious, youthful, and active emotions of a richly endowed human character. Bliss and woe, pleasure and pain, cheerfulness and sadness, thinking and longing, languishing and revelling, boldness, defiance, and an indomitable self-reliance alternate and assert themselves so fully and so directly that, while we are sensible of all these emotions, we feel that not one of them can perceptibly be detached from the others, but that our interest must be centred in the man who reveals himself as susceptible to them all. Nevertheless, all these emotions proceed from one main faculty, and this is energetic power. This power, infinitely enhanced by all emotional impressions, and forced to an utterance of the superabundance of its nature, is the mainspring of this musical picture: it masses itself—toward the middle of the movement—into an annihilating force, and asserts itself so defiantly that we seem to see before us a world-destroyer, a Titan fighting with gods.\*

\*That point in the first movement of the "Heroic" symphony where "recapitulation" begins is marked by a Beethoven joke in causing the horn to make an apparently false entry with the first four notes of the theme. Even now this is often supposed to be a mistake of the horn-player. *Apropos*, Ferdinand Ries writes: "Those who are not initiated into this secret of the score must ever think the horn-player has miscounted and made a false entry. At the first rehearsal of this symphony, which was a stormy one, and where the horn-player stood next to Beethoven, taking it for granted that he was wrong, I said: 'Listen to that stupid fellow! Can he not count? It sounds wretchedly.' I think my ears narrowly escaped being boxed, and Beethoven did not forgive me for some time." Grove says: "This passage has actually been altered in performance, to make it agreeable to the so-called rules of music. Fétis and the Italian conductors used to take it as if the notes of the horn were B, D, E, F. Wagner and Costa are said, though it is almost incredible, to make the second violins play G. If Ries 'narrowly escaped a box on the ears' for suggesting that 'the — horn-player had come in wrong,' what sort of blow or kick would Beethoven have justly administered for such flagrant corrections of his plain notes?"

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## Second Movement.

This crushing power, which at the same time fills us with feelings of rapture and dread, presses on toward a tragical catastrophe, the serious importance of which manifests itself to our feelings in the second movement. This manifestation is presented by the tone-poet in the garb of a funeral march. The sensation imparted to us by its keenly expressive musical speech is one of overwhelming grief and solemn mourning: it seems to portray the progress of an earnest manly sadness from mournful complaining to tender emotion, to remembrance, to tears of love, to heartfelt elevation, to inspired exclaiming. From feelings of pain there springs up a new power which warms and elevates our feelings; to sustain this power, we recur again to pain; we yield ourselves up to it till it dies away in sighs; but at this moment we gather up again our full strength; we will not succumb, but endure; we express not our mourning, but cherish it with a manly and courageous heart. Who is there that can paint in words the endlessly manifold, but at the same time inexpressible, emotions which make themselves so delicately felt in their progress from pain to highest exaltation, and from exaltation to tenderest sadness, until their last dissolution in unsatisfied musing? The tone-poet alone could effect this in this wondrous piece of music.

## Third Movement.

The third movement, by its excessive brightness, shows us man's power divested of its destructive daring by the severe pain by which it has been curbed. Its wild impetuosity has taken the form of fresh and lively activity;



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we have now before us the lovable, cheerful man, who in health and happiness passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting-horn. His present feelings the master imparts to us in this bright and vigorous tone-picture; and what these are he finally tells us by those horns which musically express the hero's gay and blithesome humor, but which at the same time is full of tender feeling. In this third movement the tone-poet shows us the man of sensibility, but from an opposite point of view to that in which he has presented him to us in the second movement; there the severely but bravely suffering, here the glad and vigorously active man.

#### Fourth Movement.

Those two sides of his nature the master now brings together in the fourth and last movement, in order at length to show us the complete and harmoniously constituted man in that condition of feeling in which the mere thought of pain has instigated him to deeds of noble activity. This final movement is therefore the consequent clear and explanatory antitype of the first movement. As in that we have seen all the human emotions, at one time making themselves felt by their infinitely varied utterances, at another repelling each other by their violent dissimilarity, so in this their various points of differences unite toward one conclusion, which by its harmonious comprehension of all these emotions presents itself to us in a goodly and plastic figure. This figure the master has restricted to a remarkably simple theme, which presents itself to us as something fixed and definite, and is capable of infinite development, from the most delicate fineness to extreme vigor. This theme, which may be regarded as representing a firm manly individuality, is surrounded by, and from the beginning of the movement yields itself to, all the softer and tenderer emotions, which de-

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velop themselves into a declaration of the purely feminine element, which at last manifests itself in the manly principal theme — as it strides energetically through the whole movement — with continually increasing and varied interest, as the overwhelming power of love. This power breaks forth with all its fulness upon the heart toward the end of the movement. The restless motion ceases; and in noble and affecting repose love declares itself, at first gently and tenderly, then by degrees growing to ravishing enthusiasm, and at last taking possession of the entire manly heart, even to its lowest depths. Here once more this heart gives utterance to the thought of life's pains; yet the breast, overflowing with love, swells,— the breast which in its joy comprehends also its pain, just as if joy and woe in their effect upon mankind were one and the same thing. Once more the heart palpitates, and makes the tears of noble manliness to flow; yet from the charm of sadness breaks forth the triumphing shout of power, — that power which has allied itself to love, and in which the fully perfect man now rejoicingly calls out to us for an acknowledgment of his godhead.

But the unspeakable, which with the greatest embarrassment I have here attempted to hint at in words, could only be fully revealed by the master's tone language.

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Friday Afternoon, January 29, at 2.30.

Saturday Evening, January 30, at 8.00.

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## PROGRAMME.

Spohr       -       -       -       -       -       -       Symphony No. 3, in C minor  
(First time at these Concerts.)

Bruch       -       -       -       -       -       -       Concerto for Violin in G minor

Chadwick -       -       -       -       -       -       -       A Pastoral Prelude  
(First time.)

Dvorak     -       -       -       -       -       -       -       Three Slavonic Dances

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Soloist, Mr. T. ADAMOWSKI.

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**Mr. ZOLTAN DÖME,**

Baritone, of Covent Garden, London, his first appearance in Boston.

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SIG. R. SAPIO, Conductor.

### Programme.—Part I.

1. OVERTURE. "Semiramide" . . . . . *Rossini*  
ORCHESTRA.
2. AIR. "Trumpeter of Sackingen" . . . . . *Nessler*  
Mr. DÖME.
3. ARIA. "Ah ! rendimi " (Mitrane). . . . . *Rossi*  
Mme. SCALCHI.
4. ARIA. "Ah ! fors e lui " (La Traviata). . . . . *Verdi*  
Mme. NORDICA.
5. AIR. "Barber of Bagdad." . . . . . *Cornelius*  
Mr. KALISCH.
6. HABANERA (Carmen). . . . . *Bizet*  
Mme. SCALCHI.
7. POLACCA. "Esmerelda." . . . . . *A. Goring Thomas*
8. QUARTET (Rigoletto). . . . . *Verdi*  
Mme. NORDICA, Mme. SCALCHI, Mr. KALISCH, Mr. DÖME.

### Part II.

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PROGRAMME.

KUHLAU . . . Quintet for Flute and Strings  
Song with Oboe Obligato.

VIEUXTEMPS. Reverie } Violin and Piano  
WIENIAWSKI. Polonaise }

BEETHOVEN . . . Sonate for Horn and Piano

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PROGRAMME

OF THE

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FRIDAY AFTERNOON, JANUARY 29, AT 2.30.

SATURDAY EVENING, JANUARY 30, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES.

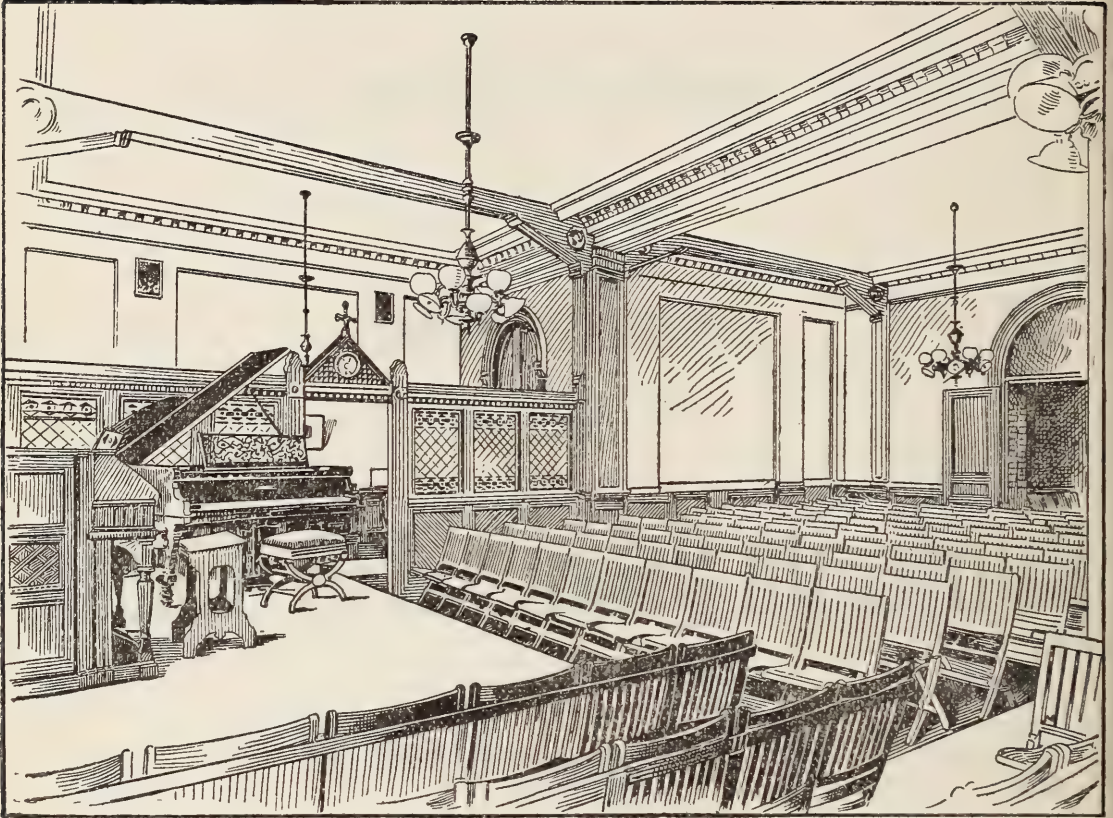
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# Fourteenth Rehearsal and Concert.

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Friday Afternoon, January 29, at 2.30.

Saturday Evening, January 30, at 8.00.

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## PROGRAMME.

Spohr       -       -       -       -       -       -       Symphony No. 3, in C minor  
                 Andante Grave; Allegro.  
                 Larghetto.  
                 Scherzo.  
                 Finale; Allegro.

(First time at these Concerts.)

Bruch       -       -       -       -       -       -       Concerto for Violin in G minor  
                 Allegro moderato.  
                 Adagio.  
                 Finale; Allegro energico.

Chadwick -       -       -       -       -       -       -       A Pastoral Prelude  
                 (First time.)

Dvorak     -       -       -       -       -       -       Three Slavonic Dances

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Soloist, Mr. T. ADAMOWSKI.

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The Programme for the next Public Rehearsal and Concert will be found on page 477.

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*Andante grave; allegro.**Larghetto.**Scherzo.**Finale; allegro.*

Louis Spohr, famous violinist and composer, was born April 5, 1784, at Brunswick, in the house of his grandfather, a clergyman. Two years after his father, a young physician, took up his residence at Seesen; and it was there that young Spohr spent his early childhood. Both parents were musical: the father played the flute, the mother was pianist and singer. The boy showed his musical talent very early, and sang duets with his mother when only four years of age. At five he began to play the violin, and along with his first studies on this instrument went his earliest attempts at composition, which consisted chiefly of violin duets. The father, a strict, methodical man, invariably insisted on his properly finishing everything he began to write, and would allow neither corrections nor erasures,—a wholesome discipline, the advantage of which Spohr, throughout his life, never ceased to acknowledge.

According to his own statement, it was principally through an eager study of the scores of the great masters, especially Mozart, that he acquired mastery over the technicalities of composition. His first public appearance was at a school concert, when he played a concerto of his own with much success. He was but fourteen years of age when he undertook his first artistic tour. At this period Spohr, who had an Herculean frame and very strong constitution, often practised for ten hours a day, at the same time composing industriously.

An intended journey to Paris in 1804 was cruelly cut short by the loss of

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his precious Guarnarius violin, the present of a Russian enthusiast. Just before entering the gates of Göttingen the portmanteau containing the violin was stolen from the coach, and all endeavors to recover it proved fruitless. He returned to Brunswick, and, after having acquired, with the help of a generous patron, another, though not equally good, violin, he started for a tour to Berlin, Leipsic, Dresden, and other German towns. His success was everywhere great, and his reputation spread rapidly. At his Berlin concert he was assisted by Meyerbeer, then only a boy of thirteen, but already a brilliant pianist.

In 1805 Spohr accepted the post of leader in the band of the Duke of Gotha. It was there he met and married his first wife, an excellent harp-player, who for many years appeared with him in all his concerts, and for whom he wrote a number of sonatas for violin and harp. In 1808 Spohr wrote his second opera, which, like his first, never reached the stage, although accepted for representation at Weimar, and apparently gaining the approval of Goethe, at that time manager of the Weimar Theatre.

In the course of this same year Napoleon held the famous congress of princes at Erfurt. Spohr, naturally anxious to see the assembled princes, went to Erfurt, where a French troupe performed every evening to a pit of monarchs. But, on his arrival, he heard, to his great disappointment, that it was impossible for any but the privileged few to gain admittance to the theatre. In this dilemma he hit on a happy expedient. He persuaded the second horn-player of the band to allow him to take his place; but, as he had never before touched a horn, he had to practise for the whole day, in order to produce the natural tones of the instrument. When the evening came, though his lips were black and swollen, he was able to get through

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The arch of the Hoosac Tunnel is twenty-six feet wide, and from twenty-two to twenty-six feet high. At both the east and west entrances to the Tunnel are elegant granite façades, the superior workmanship of which attests the thorough and substantial character of the entire structure. Twenty-five hundred feet from the west end of the Tunnel is the west shaft, which is three hundred and eighteen feet to the outlet at the top, while twelve thousand two hundred and forty-four feet from the west end, or not quite midway through the bore, is the central shaft, measuring fifteen by twenty-seven feet, and being one thousand and twenty-eight feet from the bed of the Tunnel to the summit of the mountain. It will thus be seen that ample provision has been made for complete ventilation. Lighted with 1,250 electric glow lamps in 1889, presenting a bright and cheerful view while passing through the Tunnel.



the very easy overture and entr'actes. Napoleon and his guests occupied the first row of stalls ; but the musicians had strict orders to turn their backs to the audience and not look around. To evade this fatal regulation, Spohr took with him a pocket looking-glass, and, by placing it on his desk, got a good view of the famous personages assembled.

The year 1809 is memorable for the first Music Festival in Germany, which was celebrated under Spohr's direction at Frankenhauseu, a small town in Thuringia. It was followed by another in 1811, for which Spohr composed his first symphony. In 1812 he made his first appearance in Vienna, and achieved as performer a brilliant, as composer an honorable, success. The post of leader of the band at the newly established Theatre an-der-Wien was accepted by him ; and, although his stay in Vienna was, on the whole, very successful, and did much to raise his reputation, he left it in 1815, on account of disagreement with the manager of the theatre. Returning to Germany in 1817, he visited Holland, and accepted the post of conductor of the opera at Frankfort-on-the-Main. Owing again to differences with the manager, he left Frankfort, after a stay of scarcely two years. In 1820 Spohr accepted an invitation from the Philharmonic Society in London, and paid his first visit to England. Altogether, his sojourn in London was both artistically and financially a great success.

On his journey home, he visited Paris for the first time. Here he made the personal acquaintance of Kreutzer, Cherubini, and other eminent musicians, and was received by them with great cordiality and esteem. His success at a concert which he gave at the opera was complete, although his quiet, unpretentious style was not, and could not, be as much to the taste of the French as it was to that of the German and English public.

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On New Year's Day, 1822, Spohr entered on his duties as Hofkapellmeister to the Elector of Hesse-Cassel, where he remained for the rest of his life. In 1824 he passed some time in Berlin, and renewed and cemented the friendship with Felix Mendelssohn and the members of his family which had been begun when they visited him at Cassel in 1822. In 1831 he finished his great "Violin School," which has, ever since its publication, maintained the place of a standard work.

In 1839 Spohr paid his second visit to England, where, meanwhile, his music had attained great popularity. He had received an invitation to produce his "Calvary" at the Norwich Festival; and, in spite of the opposition to the work by some of the clergy on account of its libretto, his reception appears to have surpassed in enthusiasm anything he had before experienced. It was a real success; and Spohr, for the rest of his life, refers to it as the greatest of his triumphs.

Spohr died Oct. 22, 1859, at Cassel, and thus closed the long life of a man and an artist who had to the full developed the great talents and power given him. His works number over 200. He wrote nine symphonies, of which the one played to-day for the first time at these concerts is the third.

**Concerto for Violin in G minor.**

**Bruch.**

Max Bruch, one of the most eminent living German composers, was born at Cologne, Jan 6, 1838. He received his theoretical instruction at Bonn, and soon began to give extraordinary promise. In 1852 Bruch gained the scholarship of the Mozart foundation at Frankfort-on-the-Main for four years, during which time he continued his studies under Hiller and

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Reinecke at Cologne, at the same time making himself known by his compositions. In 1865 he accepted the post of musical director of the Concert Institution at Coblenz, and in 1867 became Kapellmeister to the Prince of Schwarzburg-Sondershausen. This post he resigned in 1870, since which time he has lived independently, first at Berlin and now at Bonn, devoting himself exclusively to composition. Among his instrumental works, the more important are two violin concertos, the first in G minor — played to-day — and the second in D minor.

## ENTR'ACTE.

### THE MODERN ORCHESTRA.

(Continued.)

Music having followed Herbert Spencer's law, and developed from the simple to the complex, from the homogeneous to the heterogeneous, it would be a little difficult to satisfy the critic of to-day with an exposition in Handel's manner; but with a few words of direction anybody can study the instruments of the band at an orchestral concert. Let him first recognize the fact that to the mind of a composer an orchestra always presents itself as a combination of four groups of instruments,—choirs, let us call them, with due apology to the lexicographers. These choirs are: First, the viols of four sorts,—violins, violas, violoncellos, and double-basses, spoken of collectively as the "string quartet"; second, the wind instruments of wood (the "wood-winds," in the musician's jargon),—flutes, oboes, clarinets,

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and bassoons; third, the wind instruments of brass (the "brass"),—trumpets, horns, trombones, and bass tuba. In all of these subdivisions there are numerous variations, which need not detain us now. A further subdivision might be made in each with reference to the harmony voices (showing an analogy with the four voices of a vocal choir,—soprano, contralto, tenor, and bass); but to go into this might make the exposition confusing. The fourth "choir" (here the apology to the lexicographers must be repeated with much humility and earnestness) consists of the instruments of percussion,—the kettle-drums, big drum, cymbals, triangle, bell chime, etc. (sometimes spoken of collectively in the United States as "the battery").

The disposition of these instruments in our orchestras is largely a matter of individual taste and judgment in the conductor, though the general rule is exemplified in the accompanying plan, showing how Mr. Seidl has arranged the desks for the present season of the Philharmonic Society. Mr. Thomas's arrangement differed very little from that of Mr. Seidl, the most noticeable difference being that he placed the viola-players beside the second violinists, where Mr. Seidl has the violoncellists. Mr. Seidl's purpose in making this change was to gain a slight increase in sonority for the viola part, the position to the right of the stage (the left of the audience) enabling the viola-players to hold their instruments with the F-holes towards the listeners instead of away from them. The relative positions of the harmonious battalions, as a rule, are as follows: In the foreground, the violins, violas, and 'cellos; in the middle distance, the wood-winds; in the background, the brass and the battery; the double-basses flanking the whole body. This distribution of forces is



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dictated by considerations of sonority, the most assertive instruments — the brass and drums — being placed farthest from the hearers, and the instruments of the viol tribe, which are the real backbone of the band and make their effect by a massing of voices in each part, having the place of honor and greatest advantage. Of course it is understood that I am speaking of a concert orchestra. In the case of theatrical or operatic bands the arrangement of the forces is dependent largely upon the exigencies of space, though, where the space within the orchestral rail is large enough (as in the Metropolitan Opera House, in New York City, where it is sunk below the level of the floor, and extends a considerable distance under the stage), the concert plan is generally followed.

Outside the strings the instruments are treated by composers as solo instruments, a single flute, oboe, clarinet, or other wind instrument sometimes doing the same work in the development of the composition as the entire body of first violins. As a rule, the wood-winds are used in pairs, the purpose of this being either to fill the harmony, when what I may call the principal thought of the composition is consigned to a particular choir, or to strengthen a voice by permitting two instruments to play in unison.

Each choir, except the percussion instruments, is capable of playing in full harmony; and this effect is frequently used by composers. In "Lohengrin," which for that reason affords to the amateur an admirable opportunity for orchestral study, Wagner resorts to this device in some instances for the sake of dramatic characterization. Elsa, a dreamy, melancholy maiden, crushed under the weight of wrongful accusation, and sustained only by the vision of a seraphic champion sent by Heaven to espouse her cause, is accompanied on her entrance and sustained all through her scene of trial by the

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dulcet tones of the wood-winds, the oboe most often carrying the melody. Lohengrin's super-terrestrial character as a Knight of the Holy Grail is prefigured in the harmonies which seem to stream from the violins, and in the prelude tell of the bringing of the sacred vessel of Christ's passion to Monsalvat; but in his chivalric character he is greeted by the militant trumpets in a strain of brilliant puissance and rhythmic energy. Composers have studied the voices of instruments so long and well, and have noted the kind of melodies and harmonies in which the voices are most effective, that they have formulated what might almost be called an instrumental language. Though the effective capacity of each instrument is restricted not only by its mechanics, but also by the quality of its tones,—a melody conceived for one instrument sometimes becoming utterly inexpressive and unbeautiful by transference to another,—the range of effects is extended almost to infinity by means of combination, or, as a painter might say, by mixing the colors. The art of writing effectively for instruments in combination is the art of instrumentation or orchestration, in which Berlioz and Wagner were Past Grand Masters.

The number of instruments of each kind in an orchestra may also be said to depend measurably upon the music, or the use to which the band is to be put. Neither in instruments nor in numbers is there absolute identity between a dramatic and a symphonic orchestra. The apparatus of the former is generally much more varied and complex, because of the vast development of variety in dramatic expression stimulated by Wagner. The modern symphony, and especially the symphonic poem, shows the influence of this dramatic tendency, but not in the same degree. A comparison between model bands in each department will disclose what may be



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called the normal orchestral organization. For such a comparison, I select the band of the Baireuth Festival of 1876, brought together by Wagner, the greatest master of instrumental effects that ever lived, and the Philharmonic Society of New York, the most admirable musical organization in the United States, which next April will celebrate the fiftieth anniversary of its foundation :—

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Second violins . . . . .	16	18	Horns . . . . .	8	4
Violas . . . . .	12	14	Trombones . . . . .	3	3
Violoncellos . . . . .	12	14	Tympani (pairs) . . . . .	2	2
Double-basses . . . . .	8	14	Bass trumpet . . . . .	1	0
Flutes . . . . .	3	3	Tenor tubas . . . . .	2	0
Oboes . . . . .	3	3	Bass tubas . . . . .	2	1
English horn . . . . .	1	1	Contra-bass tuba . . . . .	1	0
Clarinets . . . . .	3	3	Contra-bass trombone . . . . .	1	0
Bass-et-horn . . . . .	1	0	Bass drum . . . . .	1	1
Bassoons . . . . .	3	3	Cymbals . . . . .	1	1
			Harps . . . . .	6	1

Instruments like the corno di bassetto, bass trumpet, tenor tuba, contra-bass tuba, and contra-bass trombone are so seldom called for in the music played by the Philharmonic Society that they have no place in its regular list. They are employed when needed, however, and the horns and other instruments are multiplied when desirable effects are to be obtained by such means.

The string quartet, it will be seen, makes up nearly three-fourths of a well-balanced orchestra. It is the only choir which has numerous representation of its constituent units. This was not always so, but is the fruit of development in the art of instrumentation which is the newest department in music. Vocal music had reached its highest point before instrumental music made a beginning as an art. The former was the pampered child of

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the church, the latter was long an outlaw. As late as the fourteenth and fifteenth centuries instrumentalists were vagabonds in law, like strolling players. They had none of the rights of citizenship; the religious sacraments were denied them; their children were not permitted to inherit property or learn an honorable trade; and after death the property for which they had toiled escheated to the crown. After the instruments had achieved the privilege of artistic utterance, they were for a long time mere slavish imitators of the human voice. Bach treated them with an insight into their possibilities which was far in advance of his time, for which reason he is the most modern composer of the first half of the eighteenth century; but even in Handel's case the rule was to treat them chiefly as supports for the voices. He multiplied them just as he did the voices in his choruses, consorting a choir of oboes and bassoons, and another of trumpets of almost equal numbers with his violins.

The so-called purists in England talk a great deal about restoring Handel's orchestra in performances of his oratorios, utterly unmindful of the fact that to our ears, accustomed to the myriad-hued orchestra of to-day, the effect would seem opaque, heavy, unbalanced, and without charm, were a band of oboes to play in unison with the violins, another of bassoons to double the 'cellos, and half a dozen trumpets to come flaring and crashing into the musical mass at intervals. Gluck in the opera, and Haydn and Mozart in the symphony, first disclosed the charm of the modern orchestra with the wind instruments apportioned to the strings so as to obtain the multitude of tonal tints which we admire to-day. On the lines which they marked out the progress has been exceedingly rapid and far-reaching. In the hands of the latter-day romantic composers, and with

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#### I.—String Quartet.

With all the changes that have come over the orchestra in the course of the last two hundred years, the string quartet has remained its chief factor. Its voice cannot grow monotonous or cloying, for, besides its innate qualities, it commands a more varied manner of expression than all the other instruments combined. The viol, which term I shall use generically to indicate all the instruments of the quartet, is the only instrument in the band, except the harp, that can play harmony as well as melody. Its range is the most extensive; it is more responsive to changes in manipula-

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tion ; it is endowed more richly than any other instrument with varieties of *timbre* ; it has an incomparable facility of execution, and answers more quickly and more eloquently than any of its companions to the feelings of the player. A great advantage which the viol possesses over wind instruments is that, not being dependent on the breath of the player, there is practically no limit to its ability to sustain tones. It is because of this long list of good qualities that it is relied on to provide the staff of life to instrumental music. The strings as commonly used show four members of the viol family, distinguished among themselves by their size, and the quality in the changes of tone which grows out of the differences in size. The violins are the smallest members of the family. Historically, they are the culmination of a development toward diminutiveness, for in their early days viols were larger than they are now. When the violin of to-day entered the orchestra (in the score of Monteverde's opera "Orfeo"), it was specifically described as a "little French violin." Its voice, Berlioz says, is the "true female voice of the orchestra." Generally, the violin part of an orchestral score is two-voiced, but the two groups may be split into a great number. In one passage in "Tristan und Isolde," Wagner divides his first and second violins into sixteen groups. Such divisions, especially in the higher regions, are productive of entrancing effects.

The halo of sound which streams from the beginning and end of the "Lohengrin" prelude is produced by this device. High and close harmonies from divided violins always sound ethereal. Besides their native tone quality (that resulting from a string stretched over a sounding shell set to vibrating by friction), the violins have a number of modified qualities resulting from changes in manipulation. Sometimes the strings are plucked (*pizzicato*), when the result is a short tone, something like that of a banjo with the metallic clang omitted. Very dainty effects can thus be produced ; and, though it always seems like a degradation of the instrument so pre-eminently suited to a broad singing style, no less significant a symphonist than Tschaikowsky has written a *scherzo* in which the violins are played *pizzicato* throughout the movement. Ballet composers frequently resort to the piquant effect, but in the larger and more serious forms of composition the device is sparingly used. Differences in quality and expressiveness of tone are also produced by varied methods of applying the bow to the strings with stronger or lighter pressure ; near the bridge, which renders the tone hard and brilliant, and over the end of the finger-board, which softens it ; in a continuous manner (*legato*) or detached (*staccato*). Weird effects in dramatic music are sometimes produced by striking the strings with the wood of the bow, Wagner resorting to this means to delineate the

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wicked glee of his dwarf Mime, and Meyerbeer to heighten the uncanniness of Nelusko's wild song in the third act of "L'Africaine." Another class of effects results from the manner in which the strings are "stopped" by the fingers of the left hand. When they are not pressed firmly against the finger-board, but touched lightly at certain places called nodes by the acousticians, so that the segments below the finger are permitted to vibrate along with the upper portion, those peculiar tones of a flute-like quality called harmonics are produced. These are oftener heard in dramatic music than in symphonies; but Berlioz, desiring to put Shakespeare's description of Queen Mab—

"Her wagon spokes made of long spinners' legs;  
The cover, of the wings of grasshoppers;  
The traces, of the smallest spider's web;  
The collars, of the moonshine's watery beams"—

into music in his dramatic symphony, "Romeo and Juliet," achieved a marvellously filmy effect by dividing his violins, and permitting some of them to play harmonics. Yet so little was his ingenious purpose suspected when he first brought the symphony forward in Paris that one of the critics spoke contemptuously of this effect as sounding "like an ill-greased syringe." A quivering motion imparted to the fingers of the left hand in stopping the strings produces a tremulousness of tone akin to the *vibrato* of a singer; and, like the vocal *vibrato*, when not carried to excess, this effect is a potent expression of sentimental feeling. But it is much abused by solo players. Another modification of tone is caused by placing a tiny instrument called a *sordino* upon the bridge. This clamps the bridge makes it heavier, and checks the vibrations, so that the tone is muted or muffled, and at times sounds mysterious.

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These devices, though as a rule they have their maximum of effectiveness in the violins, are possible also on the violas, violoncellos, and double-basses, which, as I have already intimated, are but violins of a larger growth. The *pizzicato* is, indeed, oftenest heard from the double-basses, where it has a much greater eloquence than on the violins. In music of a sombre cast, the short, deep tones given out by the plucked strings of the contra-bass sometimes have the awfulness of gigantic heart-throbs. The difficulty of producing the other effects grows with the increase of difficulty in handling the instruments, this being due to the growing thickness of the strings and the wideness of the points at which they must be stopped. One effect peculiar to them all—the most used of all effects, indeed, in dramatic music—is the *tremolo*, produced by dividing a tone into many quickly reiterated short tones by a rapid motion of the bow. This device came into use with one of the earliest pieces of dramatic music. It is two centuries old, and was first used to help in the musical delineation of a combat. With scarcely an exception, the varied means which I have described can be detected by those to whom they are not already familiar by watching the players while listening to the music.

The viola is next in size to the violin, and is tuned at the interval of a fifth lower. Its highest string is A, which is the second string of the violin, and its lowest, C. Its tone, which sometimes contains a comical suggestion of a boy's voice in mutation, is lacking in incisiveness and brilliancy; but for this it compensates by a wonderful richness and filling quality, and a pathetic and inimitable mournfulness in melancholy music. It blends beautifully with the violoncello, and is often made to double that instru-

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ment's part for the sake of color effect,— as, to cite a familiar instance, in the principal subject of the *andante* in Beethoven's fifth symphony. The strings of the violoncello are tuned like those of the viola, but an octave lower. It is the knee-fiddle (*viola da gamba*) of the last century, as the viola is the arm-fiddle (*viola da braccio*), and got its old name from the position in which it is held by the player. The 'cello's voice is a bass,— it might be called the baritone of the choir,— and in the olden time of simple writing little else was done with it than to double the bass part one octave higher. But modern composers, appreciating its marvellous capacity for expression, which is next to that of the violin, have treated it with great freedom and independence as a solo instrument. Its tone is full of voluptuous languor. It is the sighing lover of the instrumental company, and can speak the language of tender passion like none of its fellows. The ravishing effect of a multiplication of its voices is tellingly exemplified in the opening of the overture to "William Tell," which is written for five solo 'celli, though it is oftenest heard in an arrangement which gives two of the middle parts to violas. When Beethoven wished to produce the emotional impression of a peacefully murmuring brook in his "Pastoral" symphony, he gave a murmuring figure to the divided violoncellos; and Wagner uses the passionate accents of four of these instruments playing in harmony to support Siegmund when he is pouring out the ecstasy of his love in the first act of "Die Walküre." In the love scene of Berlioz's "Romeo and Juliet" symphony it is the violoncello which personifies the lover and holds converse with the modest oboe. The patriarchal double-bass is known to all, and also its mission of providing the foundation for the harmonic structure of orchestral music. It sounds an octave lower

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than the music written for it, being what is called a transposing instrument of 16-foot tone. Solos are seldom written for this instrument in orchestral music, though Beethoven, with his daring recitatives in the ninth symphony, makes it a mediator between the instrumental and vocal forces. Dragonetti and Bottesini, two Italians, the latter of whom is still alive, won great fame as solo players on the unwieldy instrument. The latter uses a small bass-viol, and strings it with harp strings; but Dragonetti played a full double-bass, on which he could execute the most difficult passages written for the violoncello. He was a very eccentric man, who collected a vast number of dolls, one of which, a black one, he carried about with him, and called his wife. He spoke a singular patois, compounded of the dialect of his native province, English, French, and other languages. It is related that once, when he delighted Napoleon by his wonderful performance, the emperor, in antique fashion, summoned the artist, and asked him to say what favor he desired as a reward. Dragonetti began a speech

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which Napoleon could not understand. He interrupted the speaker with :  
“M. Dragonetti, have your contra-bass brought, and play your request.  
Then I will surely understand you.”—*H. E. Krehbiel in Harper's Weekly*,  
*January 23, 1892.*

(*To be continued.*)

**A Pastoral Prelude.**

**Chadwick.**

Music has often been called a language. Nevertheless, it cannot make statements, although it may express emotion. Hence Beethoven wrote on the F-major symphony : “More the expression of emotion than painting ; the hearer is to find out the situations for himself.” And, while a programme may enable the hearer to “dilate with the right emotion,” or to think he does, the story he must find in his own heart.

“Then sing, ye birds, sing, sing, a joyous song,  
And let the young lambs bound  
As to the tabor's sound !  
We in thought will join your throng,  
Ye that pipe and ye that play,  
Ye that through your hearts to-day  
Feel the gladness of the May !”

**Three Slavonic Dances.**

**Dvorak.**

Antonin Dvorák was born Sept. 8, 1841, at Mulhausen, in Bohemia.  
His father, the butcher and innkeeper of the place, destined him for the



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first of these trades. The bands of itinerant musicians, who used to come round on great occasions and play in the inn, roused his musical ambition ; and he got the village schoolmaster to teach him to sing and play the violin. His progress was so remarkable that before long he was promoted to singing occasional solos in church and to playing the violin on holidays.

In 1853 his father sent him to a better school at Zlonitz. Here his musical studies were superintended by the organist, A. Liehmann, who taught him the organ and pianoforte, as well as a certain amount of theory, such as would enable him to play a figured bass, modulate or extemporize with moderate success. Dvorák prepared a surprise for his relations in the shape of an original composition, a polka, which he arranged to have performed on some festive occasion. The musicians started, but a series of the most frightful discords arose ; and the poor composer realized too late the fact that he had written the parts for the transposing instruments as they were to sound instead of writing them as they were to be played.

In October, 1857, Dvorák went to Prague, and entered the organ school. At the beginning of the three years' course, he received a modest allowance from his father ; but even this ceased after a time, and the boy was thrown on his own resources. He joined one of the town bands as viola-player, and for some three years lived upon the meagre earnings obtained in cafés and other places of the same kind.

In spite of drawbacks, he worked on steadily at composition, experimenting in almost every form of music. As early as 1862 he had written a string quintet. In 1865 two symphonies were completed. About this time a grand opera was composed to a German libretto, and many songs were written. The most ambitious of these efforts were afterwards committed to the flames by their author. In 1873 he was appointed organist of St. Adelbert's Church in Prague,—a stroke of good fortune which allowed him not only to give up his orchestral engagement, but to take to himself a wife. He increased his scanty salary by taking private pupils, but as yet his circumstances were exceedingly humble.

In his thirty-second year Dvorák first came before the public as a composer with a patriotic hymn or cantata. He had begun to make a name for himself, and the authorities of the National Theatre resolved to produce an opera by him. When "The King and Collier," however, was put into rehearsal, it turned out to be quite impracticable, owing to the wildly unconventional style of the music ; and the composer actually had the courage to rewrite it altogether. It was successfully produced ; and, the rumor of his powers and the scantiness of his resources reaching Vienna,



he received in the following year a pension of about £50 per annum. This stipend, increased in the following year, was the indirect means of procuring Dvorák the friendship and encouragement of Johannes Brahms.

In 1878 the publication of a series of "Slavische Tänze" had almost as much success as the Hungarian dances of Brahms; and Dvorák has been in the happy position of the country which has no history, or, rather, his history is to be read in his works, not in any biography.

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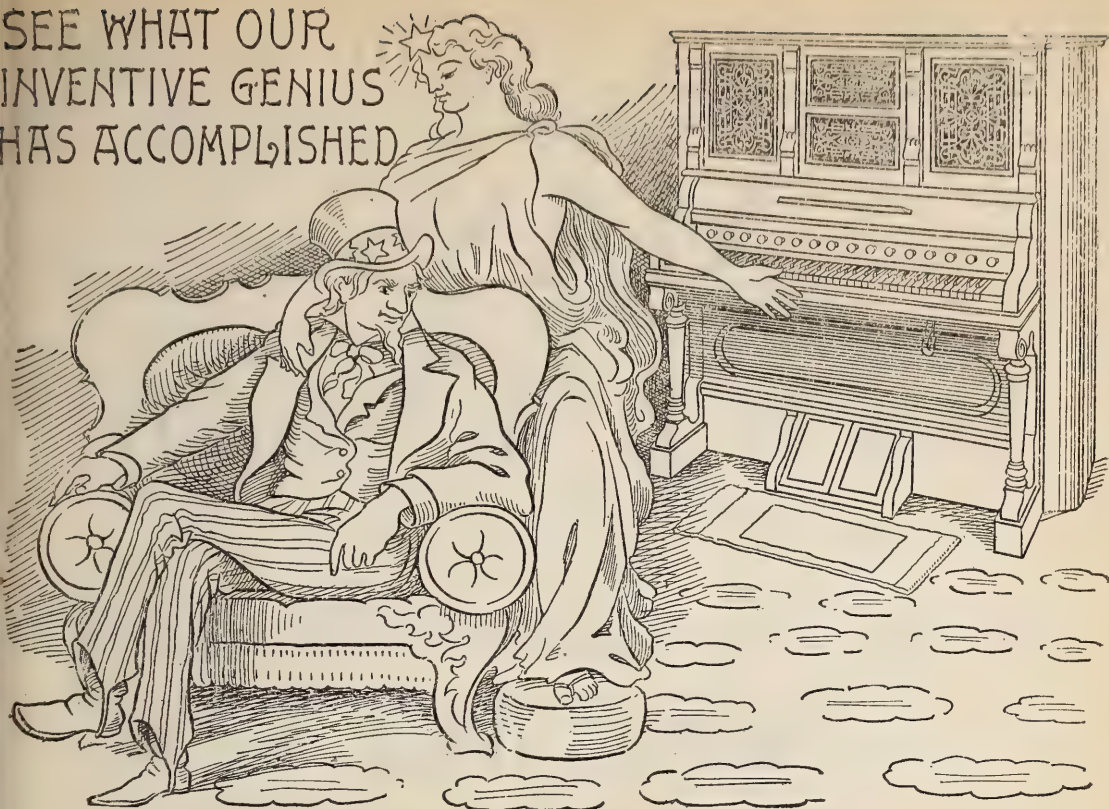
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Andante and Finale from Concerto No. 2	.	.	.	.	.	.	.	Wieniawski
Mr. ADAMOWSKI.								
Um leuchten Sommermorgen	.	.	.	.	.	.	.	Franz
Meine Rose }	.	.	.	.	.	.	.	Schumann
Widmung }	.	.	.	.	.	.	.	
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At Twilight }	.	.	.	.	.	.	.	E. Nevin
Herbstgefühl }	.	.	.	.	.	.	.	
The Harbor of Dreams	.	.	.	.	.	.	.	Margaret R. Lang
Autumn }	.	.	.	.	.	.	.	Mary Knight Wood
My Heart was True }	.	.	.	.	.	.	.	
Scythe Song	.	.	.	.	.	.	.	Clayton Johns
I Love and the World is Mine }	.	.	.	.	.	.	.	
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Mélodie	.	.	.	.	.	.	.	Paderewski
Gypsy Dance	.	.	.	.	.	.	.	Nachez
Mr. ADAMOWSKI.								
Printemps Nouveau	.	.	.	.	.	.	.	Paul Vidal
Aria from "Hamlet"	.	.	.	.	.	.	.	Ambroise Thomas
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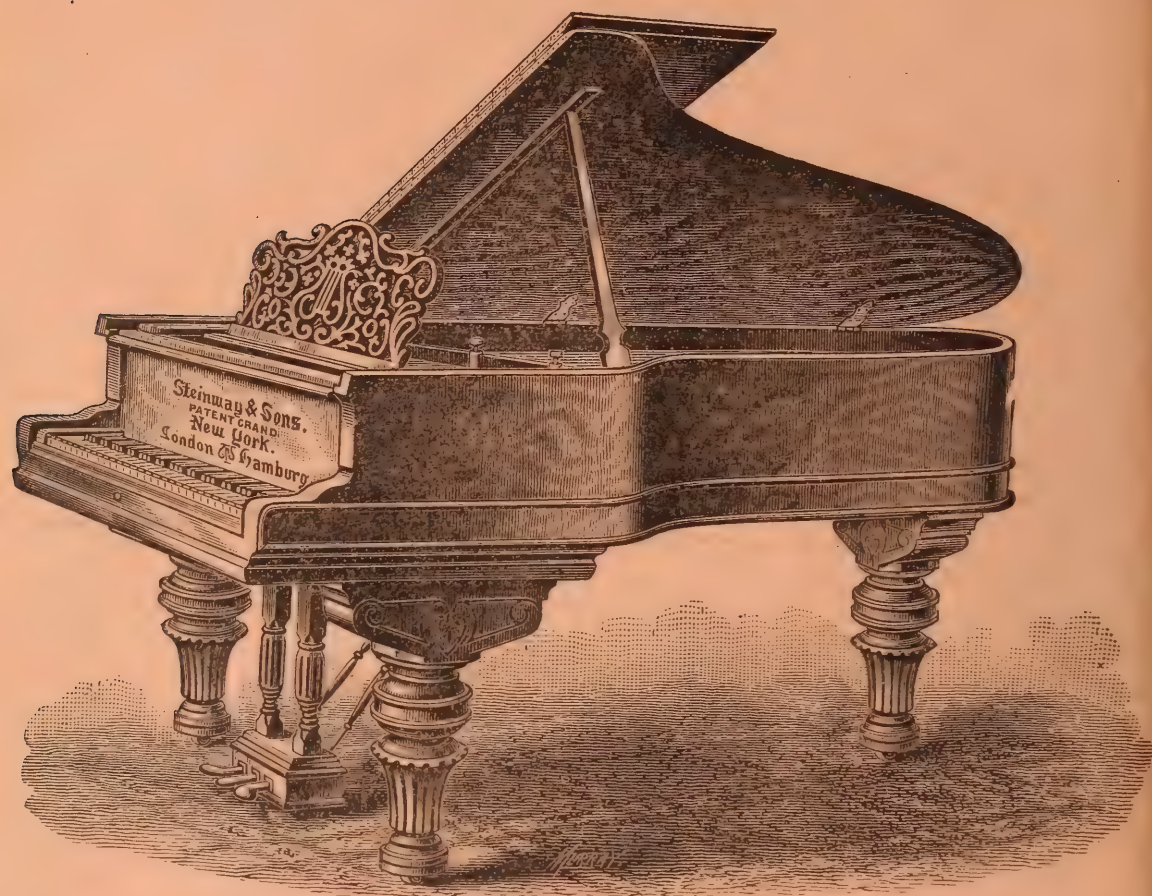
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OF THE

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FRIDAY AFTERNOON, FEBRUARY 5, AT 2.30.

SATURDAY EVENING, FEBRUARY 6, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES.

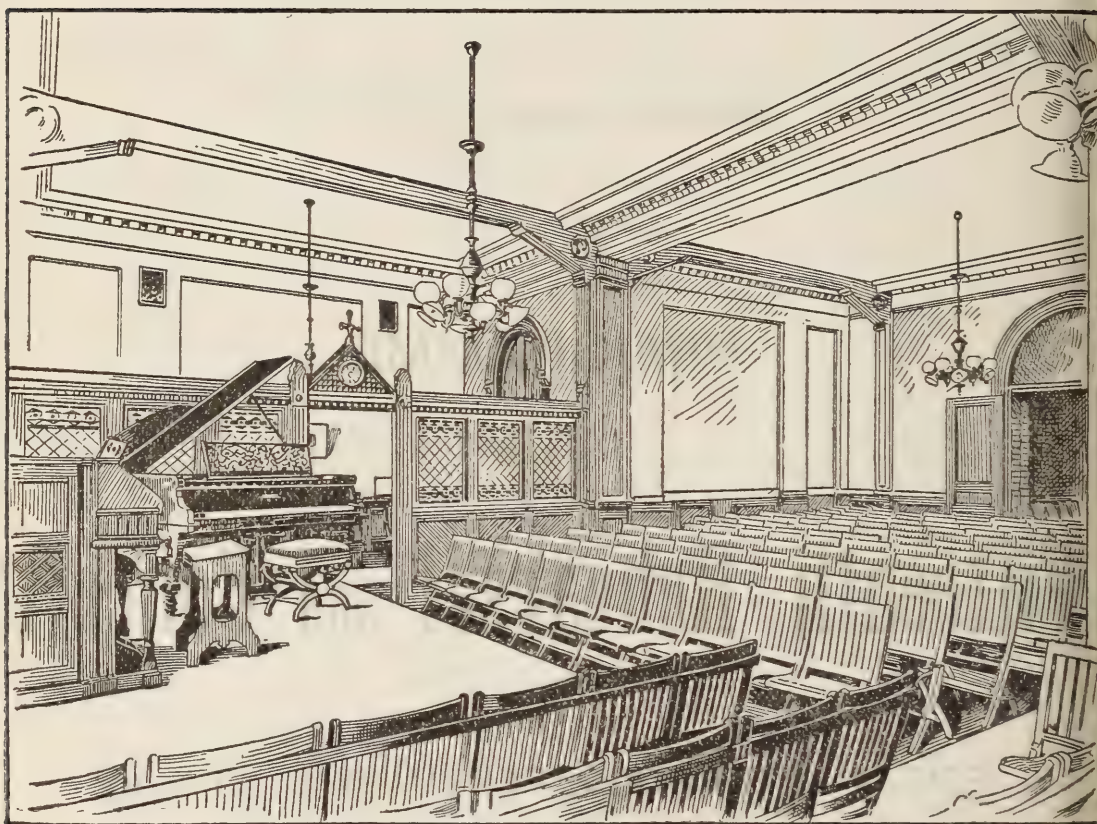
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Friday Afternoon, February 5, at 2.30.

Saturday Evening, February 6, at 8.00.

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## PROGRAMME.

Handel        -        -        Concerto for Strings and Two Wind Choirs, in F major  
                 Pomposo; Allegro.  
                 Allegro ma non troppo.  
                 Largo.  
                 Allegro.  
                 A tempo ordinario.

(By Special Request.)

Otto Floersheim        -        -        -        -        -        -        Prelude and Fugue  
(First Time at these Concerts.)

Saint-Saens        -        -        -        Symphonic Poem, "Le Rouet d'Omphale"

Berlioz        -        -        -        -        -        -        Symphony "Harold in Italy"  
(Viola Solo, Mr. Franz Kneisel.)

- I. HAROLD IN THE MOUNTAINS (Scenes of Melancholy, Happiness, and Joy).—  
Adagio; Allegro.
  - II. MARCH OF THE PILGRIMS (Singing the Evening Prayer).— Allegretto.
  - III. SERENADE OF A MOUNTAINEER.— Allegro assai; Allegretto.
  - IV. ORGY OF THE BRIGANDS (Recalling previous scenes).— Allegro frenetico.
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The Programme for the next Public Rehearsal and Concert will be found on page 513.

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Otto Floersheim, born at Aix-la-Chapelle, March 2, 1853, pupil of Breunung and Ferd. Hiller, needs no introduction to the Boston public, as several of his orchestral works have been performed here by both Mr. Gericke and Mr. Nikisch.

The "Concert Prelude and Fugue" is the first of a cycle of religious pieces, of which the "Elevation" has been heard and admired here before. The "Concert Prelude and Fugue," although absolute and not program music in the accepted sense of that much abused word, has a little history. The composer wishes it understood that he owes the inspiration which gave birth to the work to the fact of being awakened on an Easter Sunday morning by the chimes of a neighboring church. They sound the two notes E and B in a descending fourth, and their continued regularity almost unconsciously set his mind to harmonizing them. When the chimes cease, a broad and noble theme of great religious fervency springs up in his imagination and is developed to a climax of much force and sonority, after which the chimes again break into his inspiration, and thus bring the prelude to a close. But the religious theme reappears, and takes possession so completely of the composer's soul that now he sets to work to mould it into the severest but also noblest of forms, that of the fugue. While in the prelude it was heard in broad 6-4 time, the fugue is constructed on the same theme in 4-4 time, and in the somewhat uncommon diction of a five-bar phrase. The fugue itself is constructed with considerable skill, and is developed at some length and in almost religiously strict style. The attempt, however, is made, and not unsuccessfully, of clothing the old form with modern harmonization and the glorious garb of the modern orchestra.

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The effect is a novel and a most pleasing one. The "Concert Prelude and Fugue" is in the key of E major, was composed on Easter Sunday, 1883, and is dedicated to Theodore Thomas, by whom it was produced, for the first time, at Steinway Hall, New York City, in the same year.

**Symphonic Poem, "Le Rouet d'Omphale" (The Spinning-wheel of Omphale), Op 1  
Saint-Saëns.**

Mythological, legendary, and historical subjects have ever attracted the pen of the most brilliant and cosmopolitan of living French composers, Camille Saint-Saëns. Two of the four symphonic poems illustrate phases in the life of Hercules, a third has to do with a roistering son of Jupiter, while the fourth ("Danse Macabre"), though pure fantasy, is not without some historical justification. "The Spinning-wheel of Omphale" was composed first of the group of four pieces which introduced a new orchestral manner into France, and proclaimed a Frenchman with a masterly and picturesque method. Saint-Saëns did not, however, originate the title of Symphonic Poem: that was an affair of Liszt's, who thought twelve years about a manuscript poem he heard Victor Hugo read in Paris (1830-35), and finally gave it a musical setting, under the caption "Poème Symphonique." The date of the composition of Saint-Saëns's symphonic poems (the opus number of the fourth is 50) is about 1875. Saint-Saëns came upon Boston that year like a whirlwind. Theodore Thomas's orchestra played "The Spinning-wheel of Omphale" on November 20; and the interest then created has resulted in a quite thorough acquaintance with what the fascinating

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Frenchman has written in all forms, save that of opera. But to return to Hercules and the Lydian queen : Saint-Saëns depicts that part of the story in which Hercules is in love with Omphale.

In a notice prefixed to the score the composer informs his hearers that the subject of his music is the alluring power of woman and the triumphant victory of weakness over strength. The "Spinning-wheel" is a mere artistic pretext to give the rhythm and form which are necessary for the music. "Those," says Saint-Saëns, "who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is unable to break, and in another Omphale laughing over his ineffectual efforts to get free."

When examining the score on the basis of these remarks, Mr. A. Maczewski says, we easily discern its three main subjects of illustration, viz. :—

1. "The power of feminine allurements. Triumphant struggle of weakness against strength ; in fact, Omphale's fascination of Hercules."
2. "Hercules in bondage" ; or, as the author has it, "Hercules groaning under the bonds which he cannot break."
3. "Omphale deriding the vain efforts of the hero."

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division of the orchestra belong the gentle accents in the instrumental language. Violent expression is not its province; and generally, when the band is discoursing in heroic style or giving voice to brave or angry emotion, the wood-winds are either silent or are used to give weight to the body of tone rather than color. Each of the instruments has a strongly characteristic voice, which adapts itself best to a certain style of music; but, by use of different registers and by combinations among them or with the instruments of the other choirs, a wide range of expression within the limits suggested has been won for the wood-winds.

The flute, which requires no description, is, for instance, an essentially soulless instrument; but its marvellous agility and the effectiveness with which its tones can be blended with others make it one of the most useful instruments in the band. Its native character, heard in the compositions written for it as a solo instrument, has prevented it from being looked upon with dignity. As a rule, brilliancy is all that is expected from it. It is a sort of *soprano leggiero*, with a small range of superficial, feelings. It can sentimentalize, and, as Dryden says, be "soft," complaining; but, when we hear it pour forth a veritable ecstasy of jubilation, as it does in the dramatic climax of Beethoven's overture "Lenore No. 3," we marvel at the transformation effected by the composer. Advantage has also been taken of the difference between its high and low tones, and now in some romantic music, as in Raff's "Lenore" symphony, or the prayer of Agathe in "Der Freischütz," the hollowness of the low tones produces a mysterious effect that is exceedingly striking. Still, the fact remains that the native voice of the instrument, though sweet, is expressionless compared with that of the oboe or clarinet. Modern composers sometimes write for three

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flutes ; but in the older writers, when a third flute is used, it is generally an octave flute, or piccolo flute, a tiny instrument whose aggressiveness of voice is out of all proportion to its diminutiveness of body. This is the instrument which shrieks and whistles when the band is playing at storm-making, to imitate the sound of the wind. It sounds an octave higher than is indicated by the notes in its part, and so is what is called a transposing instrument of four-foot tone. It revels in military music, which is proper ; for it is an own cousin to the ear-piercing fife, which annually makes up for its long silence in the noisy days before political elections. When you hear a composition in march time, with bass and snare drum, cymbals, and triangle, such as the Germans call "Turkish," or "Janizary," music, you may be sure to hear also the piccolo flute. The flute is doubtless one of the oldest instruments in the world. The primitive cave-dwellers made flutes of the leg bones of birds and other animals, an origin of which a record is preserved in the Latin name *tibia*. The first wooden flutes were doubtless the Pandean pipes, in which the tone was produced by blowing across the open ends of hollow reeds. The present method, already known to the ancient Egyptians, of closing the upper end, and creating the tone by blowing across a hole cut in the side, is only a modification of the method pursued, according to classic tradition, by Pan, when he breathed out his dejection at the loss of the nymph Syrinx by blowing across the tuneful reeds, which were that nymph in her metamorphosed state.

The flute, or pipe, of the Greeks and Romans was only distantly related to the true flute, but was the ancestor of its orchestral companions, the oboe and clarinet. These instruments are sounded by being blown in at the end, and the tone is created by vibrating reeds : whereas in the flute it

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is the result of the impinging of the air on the edge of the hole called the embouchure, and the consequent stirring of the column of air in the flue of the instrument. The reeds are thin slips or blades of cane. The size and bore of the instruments and the difference between these reeds are the causes of the differences in tone quality between these relatives. The oboe, or hautboy, English horn, and the bassoon have what are called double reeds. Two narrow blades of cane are fitted closely together, and fastened with silk on a small metal tube extending from the upper end of the instrument in the case of the oboe and English horn, from the side in the case of the bassoon. The reeds are pinched more or less tightly between the lips, and are set to vibrating by the breath. The oboe is naturally associated with music of a pastoral character. It is pre-eminently a melody instrument; and, though its voice comes forth shrinkingly, its uniqueness of tone makes it easily heard. It is a most lovable instrument. "Candor, artless grace, soft joy, or the grief of a fragile being, suits the oboe's accents," says Berlioz. The peculiarity of its mouth-piece gives its tone a reedy or vibrating quality totally unlike the clarinet's. Its natural alto is the English horn, which is an oboe of larger growth, with curved tube for convenience of manipulation. The tone of the English horn is fuller, nobler, and is very attractive in melancholy or dreamy music. There are few players on the English horn in this country; and it might be set down as a rule that outside of New York, Boston, and Chicago (since Mr. Thomas has gone thither) the English-horn parts are played by the oboe in America. No melody displays the true character of the English horn better than the "Ranz des Vaches" in the overture to Rossini's "William Tell," that lovely Alpine song which the flute embroiders with exquisite ornament. One of the noblest utterances of the oboe is the melody of the funeral march in Beethoven's "Heroic" symphony, in which its tenderness has beautiful play. It is sometimes used effectively in imitative music. In Haydn's "Seasons," and also in that grotesque tone poem by Saint-



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Saëns, the "Danse Macabre," it gives the cock-crow. It is the timid oboe that sounds the A for the orchestra to tune by.

The grave voice of the oboe is heard from the bassoon, where, without becoming assertive, it gains a quality entirely unknown to the oboe and English horn. It is this quality that makes the bassoon the humorist *par excellence* of the orchestra. It is a reedy bass, very apt to recall to those who have had a country education the squalling tone of the homely instrument which the farmer's boy fashions out of the stems of the pumpkin-vine. The humor of the bassoon is an unconscious humor, and results from the use made of its abysmally solemn voice. This solemnity in quality is paired with astonishing flexibility of utterance, so that its gambols are always grotesque. Brahms permits the bassoon to intone the "Fuchslied" of the German students in his "Academie" overture. Beethoven achieves a decidedly comical effect by a stubborn reiteration of key-note, fifth, and octave by the bassoon under a rustic dance intoned by the oboe in the *scherzo* of his "Pastoral" symphony; and nearly every modern composer has taken advantage of the instrument's *naïf grotesquerie*. Mendelssohn introduces the clowns in his "Midsummer-Night's Dream" music by a droll dance for two bassoons over a sustained bass note from the violoncellos; but when Meyerbeer wanted a very different effect, a ghastly one indeed, in the scene of the resuscitation of the nuns in his "Robert le Diable," he got it by taking two bassoons as solo instruments and using their weak middle tones, which, Berlioz says, have "a pale, cold, cadaverous sound." Singularly enough, Handel resorted to a similar device in his "Saul" to accompany the vision of the Witch of Endor. In all these cases a great deal depends upon the relation between the character of the melody and the nature of the instrument to which it is set. A swelling martial fanfare may be made absurd by changing it from trumpets to weak-voiced wood-wind. It is only the string quartet that speaks all the musical languages of passion and emotion. The double-bassoon is so large an in-

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strument that it has to be bent on itself to bring it under the control of the player. It sounds an octave lower than the written notes. It is not brought often into the orchestra, but speaks very much to the purpose in Brahms's beautiful variations on a theme by Haydn, and the glorious *finale* of Beethoven's fifth symphony.

The clarinet is the most eloquent member of the wood-wind choir, and, except some of its own modifications or the modifications of the oboe and bassoon, the latest arrival in the harmonious company. It is only a little more than a century old. It has the widest range of expression of the wood-winds, and its chief structural difference is in its mouth-piece. It has a single flat reed which is much wider than that of the oboe or bassoon, and is fastened by a metallic band and screw to the flattened side of the mouth-piece, whose other side is cut down chisel shape for convenience. Its voice is rich, mellow, less reedy, and much fuller and more limpid than the voice of the oboe, which Berlioz tries to describe by analogy as "sweet-sour." It is very flexible, too, and has a range of over three and a half octaves. Its high tones are sometimes shrieky, however; and the full beauty of the instrument is only disclosed when it sings in the middle register. Every symphony and overture contains passages for the clarinet which serve to display its characteristics. Among the most distinguished performers on the instrument that ever lived were the grandfather and father of Karl Baermann, the pianist of Boston. Clarinets are made of different sizes for different keys, the smallest being that in E-flat, with an unpleasantly piercing tone, whose use is confined to military bands. There is also an alto clarinet and a bass clarinet. The bell of the latter instrument is bent upward, pipe fashion, and its voice is peculiarly impressive and noble. It is a favorite solo instrument in Liszt's symphonic poems.

### III.—The Brass.

The fundamental principle of the instruments last described is the pro-

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duction of tone by vibrating reeds. In the instruments of the brass choir the duty of the reeds is performed by the lips of the player. Variety of tone in respect of quality is produced by variations in size, shape, and modifications in parts like the bell and mouth-piece. The *forte* of the orchestra receives the bulk of its puissance from the brass instruments, which, nevertheless, can give voice to an extensive gamut of sentiments and feelings. There is nothing more cheery and jocund than the flourishes of the horns, but also nothing more mild and soothing than the songs which sometimes they sing. There is nothing more solemn and religious than the harmony of trombones, while "the trumpet's loud clangor" is the very voice of a warlike spirit. All of these instruments have undergone important changes within the last few score years. The classical composers, almost down to our own time, were restricted in the use of them, because they were merely natural tubes; and their notes were limited to the notes which inflexible tubes can produce. Within this century, however, they have all been transformed from imperfect diatonic instruments to perfect chromatic instruments. That is to say, every brass instrument which is in use now can give out all the semitones within its compass. This has been accomplished through the agency of valves, by means of which differing lengths of the sonorous tube are brought within the command of the players. In the case of the trombones, an exceedingly venerable means of accomplishing the same end is applied. The tube is in part made double, one part sliding over the other. By moving his arm, the player lengthens or shortens the tube, and, thus changing the key of the instrument, acquires all the tones which can be obtained from so many tubes of different lengths. The mouth-pieces of the trumpet, trombone, and tuba are cup-shaped, and larger than the mouth-piece of the horn, which is little else than a flare of the slender tube, sufficiently wide to receive enough of the player's lips to form the embouchure, or human reed, as it might here be named.

The French horn, as it is called in the orchestra, is the sweetest and

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mellowest of all the wind instruments. In Beethoven's time it was but little else than the old hunting-horn, which, for the convenience of the mounted hunter, was arranged in spiral convolutions, that it might be slipped over the head and carried resting on one shoulder and under the opposite arm. The Germans still call it the *Waldhorn*,—i.e., "forest horn," the old French name was *cor de chasse*, the Italian *corno di caccia*. In this instrument, formerly, the tones which were not the natural resonances of the harmonic division of the tube were helped out by partly closing the bell with the right hand, it having been discovered accidentally that by putting the hand into the lower end of the tube—the flaring part called the bell—the pitch of tone was raised. Players still make use of this method for convenience, and sometimes because a composer wishes to employ the slightly muffled effect of these tones; but, since valves have been added to the instrument, it is possible to play a chromatic scale in what are called the unstopped, or open, tones. Formerly, too, it was necessary to use horns of different pitch; and composers still respect this tradition, and designate the key of the horns which they wish to have employed. But so skilful have the players become that, as a rule, they use horns whose fundamental tone is F for all keys, and achieve the old purpose by simply transposing the music as they read it. If these most graceful instruments were straightened out, they would be seventeen feet long. The convolutions of the horn and the many turns of the trumpet are all the fruit of necessity: they could not be manipulated to produce the tones that are asked of them if they were not bent and curved. The trumpet, when its tube is lengthened by the addition of crooks for its lowest key, is eight feet long; the tuba, sixteen. In most orchestras (in all of those in the United States, in fact, except the Boston Symphony Orchestra) the word "trumpet" is merely a euphemism for cornet,—the familiar leading instrument of the brass band,—which, while it falls short of the trumpet in the quality of its tone, in the upper registers especially, is a more easily

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manipulated instrument than the trumpet, and is preferable in the lower tones. Mendelssohn is quoted as having said that the trombones "are too sacred to use often." They have, indeed, a majesty and nobility all their own; and the lowest use to which they can be put is to furnish a flaring and noisy harmony in an orchestral *tutti*. They are marvellously expressive instruments, and without a peer in the whole instrumental company when a solemn and spiritually uplifting effect is to be attained. They can also be made to sound menacing and lugubrious, devout and mocking, pompously heroic, majestic, and lofty. They are often the heralds of the orchestra, and make sonorous proclamations.

The classic composers always seemed to approach the trombones with marked respect, but nowadays it requires a very big blue pencil in the hands of a very uncompromising conservatory professor to prevent a student engaged on his *Opus 1* from keeping his trombones going half the time at least. It is an old story how Mozart keeps the instruments silent through three-fourths of his immortal "Don Giovanni," so that they may enter with overwhelming impressiveness along with the ghostly visitor of the concluding scene. As a rule, there are three trombones in the modern orchestra,—two tenors and a bass. Formerly there were four kinds, bearing the names of the voices to which they were supposed to be nearest in tone-quality and compass,—soprano, alto, tenor, and bass. Full four-part harmony is now performed by the three trombones and the tuba. The latter instrument, which, despite its gigantic size, is an exceedingly tractable instrument, can "roar you as gently as any sucking dove." Far-away and strangely mysterious tones are got out of the brass instruments, chiefly the cornet and horn, by almost wholly closing the bell.

#### IV.—The Drums.

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drums, cymbals, triangle, tambourine, steel bars (*Glockenspiel*), gongs, bells, and many other things which we are now inclined to look upon as toys rather than as musical instruments, are brought into play for reasons more or less fantastic. Saint-Saëns has even utilized the barbarous xylophone, whose proper place is the variety hall, in his "Danse Macabre." There his purpose was a fantastic one, and the effect is capital. The pictorial conceit at the bottom of the poem which the music illustrates is Death, as a skeleton, seated on a tombstone, playing the viol, and gleefully cracking his bony heels against the marble. To produce this effect, the composer uses the xylophone with capital results. But, of all the ordinary instruments of percussion, the only one that is really musical and deserving of comment is the kettle-drum. This instrument is more musical than the others because it has pitch. Its voice is not mere noise, but musical noise. Kettle-drums, or tympani, are generally used in pairs, though the vast multiplication of effects by modern composers has resulted also in the extension of this department of the band. It is seldom that more than two pairs are used, a good player with a quick ear, like Mr. Bernstein, of Mr. Seidl's orchestra, being able to accomplish all that Wagner asks of six drums by his deftness in changing the pitch of the instruments. This work of tuning is still performed generally in what seems a rudimentary way, though a German drum-builder named Pfund has invented a contrivance by which the player, by simply pressing on a balanced pedal and watching an indicator affixed to the side of the drums, can change the pitch to any desired semi-tone within the range of an octave.

The tympani are hemispherical brass or copper vessels, kettles in short, covered with vellum heads. The pitch of the instrument depends on the tension of the head, which is applied generally by key screws working through the iron ring which holds the vellum. There is a difference in the size of the drums to place at the command of the player the octave from F in the first space below the bass staff to F on the fourth line of the same staff. Formerly the purpose of the drums was simply to give emphasis, and they were then uniformly tuned to the key-note and fifth of the key in which a composition was set. Now they are tuned in many ways, not only to allow for the frequent change of keys, but also so that they may be used as harmony instruments. Berlioz did more to develop the drums than any composer who has ever lived, though Beethoven already manifested appreciation of their independent musical value. In the last movement of his eighth symphony and the *scherzo* of his ninth, he tunes them in octaves, his purpose in the latter case being to give the opening figure, an octave leap of the *scherzo* melody, to the drums solo. The most extravagant use ever made of the drums, however, was by Berlioz in his "Messe des Morts," where he calls in eight pairs of drums and ten players to help him to paint his tonal picture of the terrors of the last judgment. The post of drummer is one of the most difficult to fill in a symphonic orchestra. He is required to have not only a perfect sense of time and rhythm, but also a keen sense of pitch; for often the composer asks him to change the pitch of one or both of his drums in the space of a very few seconds. He must then be able to shut all other sounds out of his mind, and bring his drums into a new key while the orchestra is playing,—an extremely nice task.

The development of modern orchestral music has given dignity also to the bass drum, which, though definite pitch is denied to it, is now manipulated in a variety of ways productive of striking effects. Rolls are played on it with the sticks of the kettle-drums, and it has been emancipated measurably from the cymbals, which in vulgar brass-band music are its inseparable companions.—*H. E. Krehbiel, in Harper's Weekly, January 23.*



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 With vast capacities for love and hate,  
 Foiled, fostered, ever met by spur and sting,  
 Taught by thy nature's wondrous art to sing,  
 Volcanic in impatience, doomed by Fate,  
 Successful in defeat, to work and wait,—  
 What message hadst thou to the world to bring?

A message far too vast for human thought.  
 It was as though thy spirit mounted high  
 And caught the choiring voices of the spheres,  
 And fitted them to earthly harmony;  
 It wakes our wonder, stirs us, causes tears,  
 Yet we who hear it comprehend it not!

*Nathan Haskell Dole.*

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Hector Berlioz was born Dec. 11, 1803, at La Cote Saint-André, near Grenoble, France, and died March 9, 1869, at Paris. He stands alone,—a colossus, with few friends and no direct followers; a marked individuality, whose influence has been and will again be felt far and wide for good and for bad, but cannot rear disciples nor form a school. His views on music are practically, if not theoretically, adhered to by all eminent composers and executants since Beethoven; and, if interpreted *cum grano salis*, his very words could be used as watchwords, which few musicians would hesitate to adopt.

Berlioz's startling originality as a musician rests upon a physical and mental organization very different from, and in some respects superior to, that of other eminent masters,—a most ardent nervous temperament, a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprise and daring equalled only by its tenacity of purpose and indefatigable perseverance.

From first to last Berlioz strove to widen the domains of his art. In the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connection between instrumental music and the highest poetry. Starting, as he did, on a voyage of discovery, no one need be surprised that he occasionally—nay, perhaps frequently—sailed beyond his mark; and that he now and then made violent efforts to compel music to say something which lies beyond its proper sphere. But, be this as it may, his occasional failures do not render his works less interesting nor less astonishing.

From a technical point of view certain of Berlioz's attainments are phenomenal. The gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions towards some end afar off, are without parallel in musical art. As far as

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the technique of instrumentation is concerned, it may truly be asserted that he treats the orchestra with the same supreme daring and absolute mastery with which Paganini treated the violin, or Liszt the pianoforte. No one before him had so clearly realized the individuality of each particular instrument, its resources and capabilities. In his works the equation between a particular phrase and a particular instrument is invariably perfect; and, over and above this, his experiments in orchestral color, his combination of single instruments with others so as to form groups, and, again, his combination of several separate groups of instruments with one another, are as novel and as beautiful as they are successful.

No musician, unless he writes for the stage, can hope to live by his compositions in France. Accordingly, Berlioz was driven to the dubious *métier* of *bénéficiaire*,—to conducting concerts of his own music whenever and wherever he could get a chance, and to journalism, “feuilletonism.” These newspaper scraps made a name for their author as the foremost musical critic and one of the most brilliant of French journalists; while the perfection of style and graphic narrative of his “Mémoires” have proved him the equal of the best modern *prosateurs*.

Berlioz knew the principal works of Beethoven, Spontini, Weber, Mozart, in every respect, down to the smallest detail, by heart; and he has always, and very frequently, spoken of them with contagious enthusiasm and convincing eloquence. Yet he was by no means an erudite musician, his knowledge being restricted, like that of most men of genius, to the range of his personal sympathies. Of Handel, Bach, Palestrina, he knew little, and at times spoke in a manner to lay bare his ignorance.

Berlioz's father, a physician, wished him to follow the same career. At eighteen years of age, and much against his will, he was sent to Paris as a student of medicine. Music, however, so engrossed him that, though he attended lectures and tried to overcome his repugnance to the dissecting-room, his anatomical studies came to nothing; and he entered the Con-

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servatoire as a pupil of Leseur, after a violent quarrel with his parents, who stopped supplies, and forced him to earn a scanty subsistence by singing in the chorus of an obscure theatre. At the Conservatoire, which he once left in a huff and re-entered as a member of Reicha's *classe de contre-point*, he met with little encouragement from the class, to whom his sentiments and beliefs, his ways and works, were more or less antipathetic; and he was positively hated by the director, Cherubini. So that, in spite of his most remarkable attainments, it was only after having been repeatedly plucked that he was permitted on the fourth trial to take a prize for composition. In 1828 he took the second, and at last in 1830, with the cantata "Sardanapala," the first prize,—the "Prix de Rome,"—to which is attached a government pension, supporting the winner three years in Rome. On his return to Paris, finding it difficult to live by composing, he was driven to earn a livelihood by contributions to newspapers, and by occasional concerts and musical festivals, which he organized on a large scale.

The story of his violent and eccentric passion for Miss Smithson—an Irish actress who came to Paris with an English troupe, and made a sen-



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sation as Ophelia and Juliet, whilst the enthusiasm for Shakespeare, kindled by Victor Hugo, was at its height — is minutely told in his “Mémoires” published after his death. This sad book contains many a hint of the misery he subsequently endured with her as his wife, the prolonged fits of ill health, bad temper, and ungovernable jealousy she was subject to; it tells how disgracefully she was treated by the very audience who had lauded her to the skies when she reappeared as Ophelia after the pseudo-enthusiasm for Shakespeare had blown over; how her losses as the manageress of an unsuccessful theatrical venture crushed him; and how they ultimately separated, Berlioz, with scrupulous fidelity, supplying her wants out of his poor pittance as a contributor to newspapers up to her melancholy death and interment.

Admired occasionally with an enthusiasm akin to adoration (for instance, by Paganini, who, after hearing the “Symphonie fantastique” at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France; and Parisians were curiously surprised at the success of his long “*voyage musical*,” when he produced his works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the “New Philharmonic Concerts” at Exeter Hall; and in the following year, on June 25, he conducted his opera “Benvenuto Cellini” at Covent Garden. He tried in vain to get a professorship at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the *Légion d’Honneur* were the sole distinctions that fell to his lot.



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will be given at the close of the season.

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Wednesday Eve'ng, Feb. 17, '92

EIGHT O'CLOCK.

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Mrs. JULIE L. WYMAN.

Mr. WILHELM HEINRICH.

Mr. HEINRICH MEYN.

(SEE OTHER SIDE.)

STEINERT HALL.

Tuesday Evening, Feb. 9, '92

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# Sixteenth Rehearsal and Concert.

---

Friday Afternoon, February 19, at 2.30.

Saturday Evening, February 20, at 8 00.

---

## PROGRAMME.

Mozart	-	-	-	-	-	-	-	Symphony in G minor
Raff	-	-	-	-	-	-	-	Concerto for Pianoforte, Op. 185
Busoni	-	-	-	-	-	-	-	Symphonic Suite (Three Movements) (First Time.)
Wagner	-	-	-	-	-	-	-	Huldigung's March

---

Soloist, Mr. WILLIAM H. SHERWOOD.

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Sunday Eve'ng, Feb. 7,

AT 7.30.

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Mrs. CARL ALVES, Alto.

Mr. ITALO CAMPANINI, Tenor.

Mr. EMIL FISCHER, Bass.

---

Mrs. H. H. A. BEACH, Pianist.

---

Mr. CARL ZERRAHN, Conductor.

Mr. B. J. LANG, Organist.

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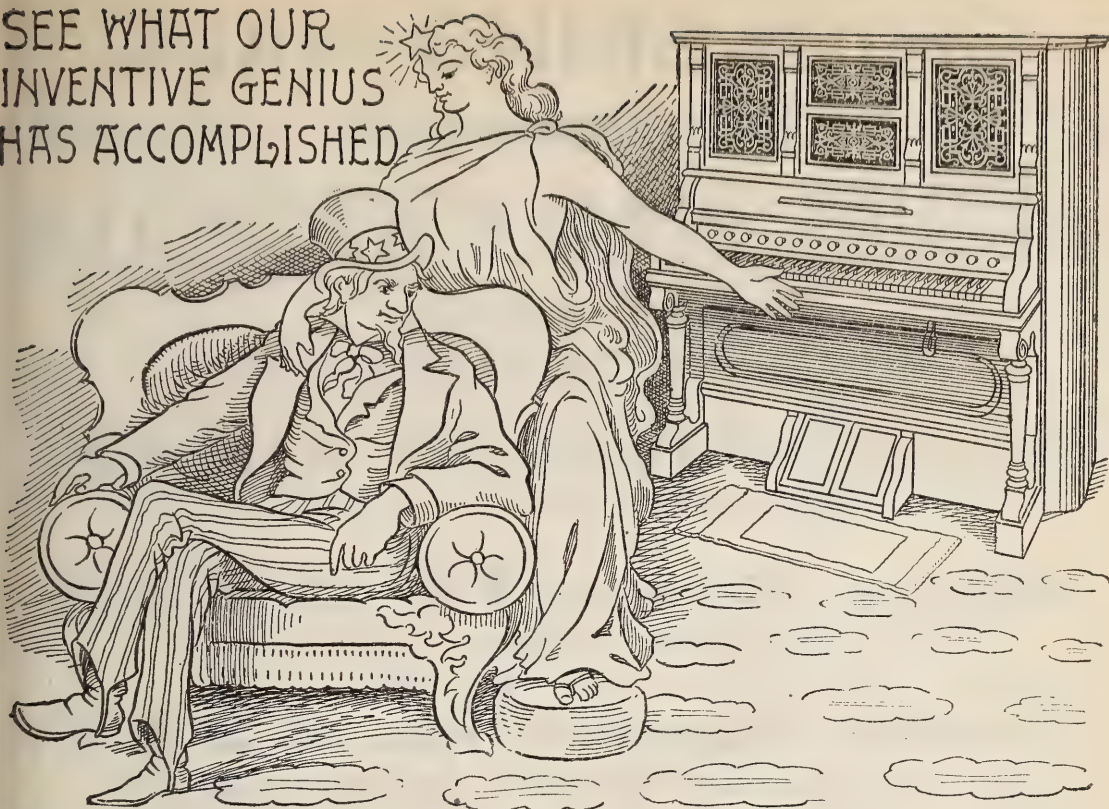
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Mr. E. M. HEINDL, Flute.

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Viola; MR. ALEX. HEINDL, 'Cello.

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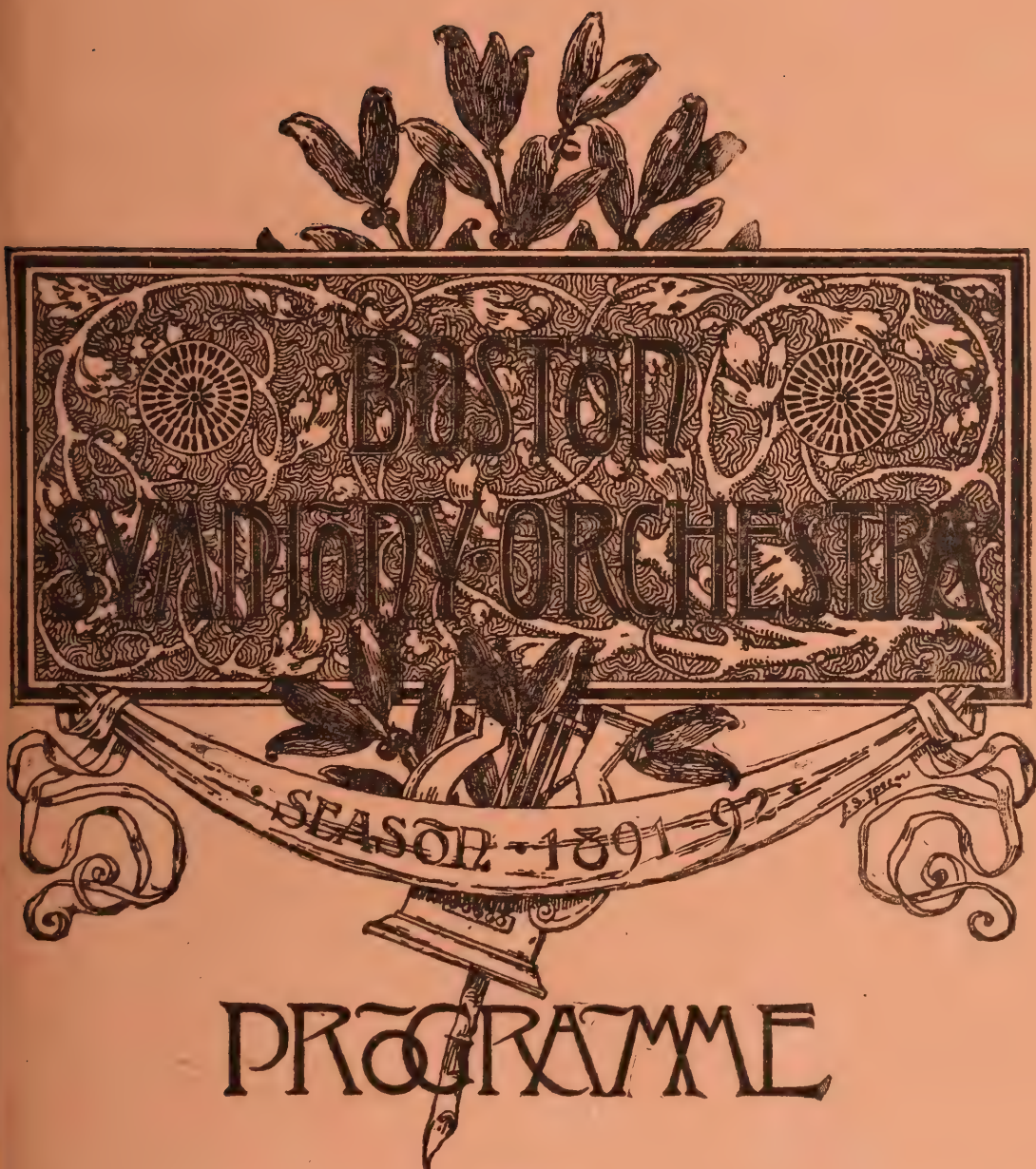
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## PROGRAMME

OF THE

# Sixteenth Rehearsal and Concert

FRIDAY AFTERNOON, FEBRUARY 19, AT 2.30.

SATURDAY EVENING, FEBRUARY 20, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES.

---

PUBLISHED BY C. A. ELLIS, Manager.

Chicago, January 12, 1892.

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Very truly yours,

SAMUEL KAYZER,

President Chicago Conservatory of Music.

# Sixteenth Rehearsal and Concert.

---

Friday Afternoon, February 19, at 2.30.

Saturday Evening, February 20, at 8.00.

---

## PROGRAMME.

- Mozart      -      -      -      -      -      -      -      -      Symphony in G minor  
Allegro molto.  
Andante.  
Minuet.  
Allegro assai.
- Raff      -      -      -      -      Concerto for Pianoforte, in C minor, Op. 185  
Allegro.  
Andante, quasi larghetto.  
Finale; Allegro.
- Busoni      -      -      -      Three Movements from Symphonic Suite, Op. 25  
Gigue.  
Gavotte.  
Allegro fugato.  
(First Time.)
- Wagner      -      -      -      -      -      -      -      -      Huldigungs March
- 

Soloist, Mr. WILLIAM H. SHERWOOD.

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The Programme for the next Public Rehearsal and Concert will be found on page 549.



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Symphony in G minor (K. 550).

Mozart.

*Allegro molto.*

*Andante.*

*Minuet.*

*Allegro assai.*

Shortly after the production of "Don Giovanni" at Prague, in 1787, Haydn said: "Were it possible that I could impress every friend of music, particularly among the great, with the deep musical intelligence of the inimitable works of Mozart,—that emotion of the soul with which they affect me, and in which I both comprehend and feel them,—the nations would contend together for the possession of such a gem. Prague ought to retain him, and reward him well, too, else the history of great genius is melancholy, and offers posterity but slight encouragement to exertion, which is the reason, alas! that many hopeful and aspiring spirits are repressed. I feel indignant that this *unique* Mozart is not engaged at some

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royal or imperial court. Forgive me if I stray from the subject, but I love the man too much." Plentiful among Haydn's writings are expressions of admiration for Mozart, who was once his pupil. The year 1788 is a memorable one in the history of music, because of the productiveness of Mozart. In that year, he composed, besides a number of smaller pieces, a pianoforte sonata, a concerto in D for pianoforte, the "appendix airs" to "Don Giovanni," a trio in E for pianoforte, violin, and violoncello, two other trios for the same instruments, a sonatina for pianoforte and violin in F, the accompaniments to "Acis and Galatea," and, during a period of six weeks from June 26, the three symphonies—his last and greatest—in E-flat, G minor, and C (Jupiter). The actual time Mozart gave to the composition of the G minor symphony was ten days,—a feat unparalleled save by Handel, who composed "The Messiah" in a month and "Israel in Egypt" in seventeen days. But Mozart did not dive into his grab-bag of old materials for his G minor symphony, as Handel did for themes for "Israel" (a work to which early Italians and Germans contributed something).

Of the three greater symphonies by Mozart, many rank the G minor first. "Whatever may be thought of the one in E-flat," says Grove,— "a picture of graceful beauty from beginning to end,—or of the 'Jupiter,' not unfitly so named for its dignity and majesty, the G minor deserves a still higher place,—the place which will always be given, by those who are able to judge, to the most imaginative and most touching work of a great artist, that which seems to penetrate most deeply into the recesses of our sympathies, to lift us highest toward the artist himself and the heaven into which he is soaring. Just as in the "Unfinished" symphony of B minor of Schubert there is a certain keen, wild voice, a refined individuality, which

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Cut through . . . . .	November 27, 1873	Total length of tunnel . . . . .	$4\frac{3}{4}$ miles
First train of cars through . . . . .	February 9, 1875	Width of tunnel . . . . .	26 feet
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seems to come more directly from the heart of the master and to penetrate more deeply into the heart of the hearer than any of his other orchestral works, so it is with the G minor of Mozart. In it he seems to come more closely to us than elsewhere,—to talk to us ‘as a man talketh to his friend’; not making music so much as revealing the actual personality of his beautiful, restless, laden spirit in a manner not to be found in any of his other symphonies.”

Schubert said of the *andante*, “I seem to hear the angels singing.”

Wagner, writing of the three greater symphonies, says: “The longing sigh of the great human voice, drawn to him [Mozart] by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the Source of the human voice as the expression of the unfathomable depths of the human heart.”

Beethoven loved the G minor symphony so well that he is said to have rescored it for orchestra from a pianoforte arrangement,—at least, this is the tradition. Nottebohm, the indefatigable investigator, finds circumstantial proof of this among the sketches of Beethoven’s C minor symphony, which show the first bars of the last movement jotted down alongside the ideas and phrases upon which the C minor symphony is built; while the first seven notes of the *scherzo* of the C minor are found to be identical (the rhythm being changed) with the first seven of the last movement in Mozart’s G minor.

In his monumental work on Mozart, Otto Jahn says of the G minor symphony: “In the G minor symphony, sorrow and complaining take the place of joy and gladness. The pianoforte quartet and the quintet in G minor are allied in tone, but their sorrow passes in the end to gladness or calm: whereas here it rises in a continuous climax to a wild merriment, as

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if seeking to stifle care. The agitated first movement begins with a low plaintiveness, which is scarcely interrupted by the calmer mood of the second subject, which in working out intensifies a gentle murmur into a piercing cry of anguish; but, strive and struggle as it may, the strength of the resistance sinks again into the murmur with which the movement closes. The *andante*, on the contrary, is consolatory in tone, not reposing on the consciousness of an inner peace, but striving after it with an earnest composure which even attempts to be cheerful. The *minuet* introduces another turn of expression. A resolute resistance is opposed to the foe, but in vain; and again the effort sinks to a moan. Even the tender comfort of the trio, softer and sweeter than the *andante*, fails to bring lasting peace. Again the combat is renewed, and again it dies away complaining. The last movement brings no peace, only a wild merriment that seeks to drown sorrow, and goes on its course in restless excitement. This is the most passionate of all Mozart's symphonies; but even in this he has not forgotten that 'music, when expressing horrors, must still be music.'"

To this estimate of the mood of the G minor symphony Grove replies: "It is difficult to discover the overwhelming flood of anguish which German and English critics have found in it. Passion and energy pervade it from beginning to end, and both the first and last movements are animated by a spirit of agitation and unrest that is not unnatural to Mozart, and display an unusual absence of the gay and sprightly element which was his special element. But beyond this it is difficult to go."

In the autographic catalogue kept by Mozart, the G minor symphony is entered thus under date of July 25, 1788: "Eine Sinfonie, G moll, Allegro molto, allabreve, 2 violini, 1 flauto, 2 oboi, 2 fagotti, 2 corni, viola e bassi." The first printed scores of the work contained what Schumann and Mendelssohn held to be an error; namely, a passage of four bars, containing a modulation from one key to another, that had evidently been written twice. Schumann thinks Mozart may have written both, and failed to erase one.

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The symphony, as played, discards the first four bars in favor of the second four.

One of the first recorded performances in Boston of the G minor symphony is that of the Musical Fund Society, on Dec. 21, 1850. Performances at Boston Symphony Concerts: Nov. 5, 1881 (Mr. Henschel); March 7, 1885, Dec. 18, 1886 (Mr. Gericke).



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**Raff.**

Joseph Joachim Raff was born May 27, 1822, at Lachen, on the Lake of Zürich. He received his early education in the home of his parents in Würtemberg. Want of means compelled him to give up his classical studies and become a schoolmaster; but he stuck to music, and, though unable to afford a teacher, made such progress, not only with the piano and violin, but also in composition, that Mendelssohn, to whom he sent some

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MSS., gave him in 1843 a recommendation to Breitkopf & Härtel. This introduction seems to have led to his appearing before the public, and to the first drops of that flood of compositions of all sorts and dimensions which since 1844 he has poured forth in an almost unintermitting stream.

Amidst privations which would have daunted any one of less determination, he worked steadily on, and, at length having fallen in with Liszt, was treated by him with that kindness which has always marked his intercourse with rising or struggling talent, and was taken by him on a concert tour.

Meeting Mendelssohn for the first time at Cologne in 1846, and being afterwards invited by him to become his pupil at Leipzig, he left Liszt for that purpose. Before he could carry this project into effect, however, Mendelssohn died, and Raff remained at Cologne. Liszt's endeavors to secure him a patron in Vienna in the person of Mechetti the publisher, were frustrated by Mechetti's death, while Raff was actually on his way to see him. Undismayed by these repeated obstacles, he devoted himself to a severe course of study, partly at home and partly at Stuttgart, with the view to remedy the deficiencies of his early training. At Stuttgart he made his acquaintance of Bülow, who became deeply interested in him, and did him a great service by taking up his new concertstück for pianoforte and orchestra, and playing it in public.

Remembering Raff's struggles and hard life, it is only a matter for wonder that he should have striven so earnestly and so long in a path that was not his natural walk. A glance at a list of his works will explain our meaning. The enormous mass of "drawing-room music" tells its own story. Raff had to live; and, having by nature a remarkable gift of melody, he wrote what would pay. But, on looking at his works in the higher branch of music, one cannot but be struck by the conscientious striving toward a very high ideal. In the whole of his nine published symphonies the slow movements, without a single exception, are of extreme melodic



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beauty, although weak from a symphonic point of view, while the first movements are invariably worked out with surprising technical skill.

Even those who have least sympathy with Raff's views on art must admire the energy and spirit with which he has worked his way upward in spite of every obstacle poverty could throw in his way. He is a member of several societies, and has received various orders. In 1877 he was appointed with much *éclat* director of the Hoch Conservatoire at Frankfort. The concerto played to-day was performed at these concerts Feb. 9, 1884, by Mr. Faelten, under Mr. Henschel's direction.

The composer has a most masterly ability to develop the utmost possibilities of thematic treatment of short motives, which he combines in kaleidoscopic profusion and prodigal style. He possesses the power of developing not only one theme, but the combination of themes, intervening passages, thematic development, and musical form into a direct and unique whole, interesting alike, whether we contemplate it in microscopic details, or as one unbroken and spontaneous outpouring of musical genius.

The first movement opens with motives taken from the principal themes in a somewhat chaotic state, as if the composer were laboring under great excitement as to how he should bring his forces under definite control; but these fragments of subjects, pregnant with many possibilities, soon lead to a clearing development of the principal theme.

There is a delightful change from the direct rhythm of the regular development in the first movement, which first occurs in the key of E major (the concerto being in key of C minor). This episode is marked *Meno mosso, quasi fantasia, con sentimento*. This episode naturally occurs twice, as one might expect from the development of the sonata form, which is the theme *par excellence* of the better class of instrumental movements by the great composers.

The second theme of the movement, of the regular rhythm, is marked *Marcato il canto*. Toward the close of the first movement, when the sonata

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form brings us to the second appearance of the second theme, we find it combined with the first theme with a skill almost characteristic of a Bach or a Brahms, but natural and spontaneous.

The beauty and sweetness of harmony of the second movement might remind one of some of the most inspired moments of Schubert, although there is no suggestion of plagiarism.

The *finale* starts with the same chaotic excitement and indefinite purpose of the introduction of the first movement, which is interrupted as if by a question mark as to the need of any further pathetic or mournful strivings.

There is a short passage *quasi fantasia* in a recitative style, as if arguing a subject ; but a decision is soon arrived at to throw off dull care and be joyous.

The last movement is given up to happy and triumphant expressions. An episode with very rich harmonic accompaniment is marked *Nobile marcato ma non troppo*. This merges through a series of intricate modulations into the motives of the principal theme of the movement, then again bursts into the joyous harmonic march movement of the *finale*, and ends as a joyous, brilliant *coda*, in which the subjects of the principal theme of the *finale* are worked out to the very end.

## ENTR'ACTE.

WOLFGANG AMADEUS MOZART.

We now come to the work of him who was Haydn's master as well as his pupil. Wolfgang Amadeus Mozart, born at Salzburg, Jan. 27, 1756, died Dec. 5, 1791, was the most universal genius in music that the world has ever seen. He was great as a writer of tragic, romantic, and comic operas, great as a composer of symphonies, quartets, and quintets, great as





a writer of piano concertos and sonatas, great as a writer of songs, great as a composer of church music, great as an executive musician. The special tendency of Mozart's genius was toward operatic composition; but, had he lived beyond thirty-five years, it is impossible to imagine what he might not have achieved in all departments of music.

I shall not now consider his operatic productions, but shall endeavor to briefly indicate what impression he made upon the progress of music in other departments, treating especially of his instrumental compositions and principally of his orchestral work. His oratorio-cantata, "David the Penitent," was largely made up of parts of an unfinished mass in C minor, written at Salzburg in 1783, together with some new numbers written in 1785. The music of this work is admirable, but Jahn criticises the new numbers as too florid for oratorio. That Mozart subsequently learned to grasp the oratorio spirit is shown by his additional accompaniments to "The Messiah," which are perfect in their Händelian feeling. The "Requiem" of Mozart fully establishes his claim to unsurpassed influence on the present music of the Catholic Church. It has been called the "highest and best that modern art has to offer to sacred worship." His masses—especially the grand one in C minor, and the short ones in F major (Köchel,\* 192) and C major (Köchel, 258)—are masterpieces, and remain models of church composition. Jahn† successfully refutes the assertion that his masses were his weakest works. Again, Mozart invented the art song; that is, the song in which each verse is set to music varying

\* The standard catalogue of Mozart's works is that of Dr. Ludwig Köchel (1800-1877). It was published by Breitkopf & Härtel, of Leipzig, in 1862.

† Otto Jahn (1813-1869), philologist, archæologist, and writer on art and music, author of the standard *Life of Mozart*, a noble work.

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in character according to the words, instead of being set to the same melody without reference to the meaning. He could not help writing like a master, no matter how unimportant the work in hand. He composed two pieces in F minor for musical clocks. When Mendelssohn's friend Rietz heard them, he said: "And those were written for mechanical clocks! What is now left for us to do?"

In instrumental music Mozart lifted to still higher levels the forms already improved by Haydn. He is the connecting link between Haydn and Beethoven. Mozart studied Haydn's piano sonatas early in life, and quickly began to compose in this form. His superb imaginative powers led him to enrich and enlarge the old design. He heightened and defined the contrast between the principal and secondary theme of the first movement, making the first of spirited nature and the second of a singing character. The vocal character of Mozart's melody is proverbial: it is predominant throughout his works.

Jahn calls attention to this song-like character in Mozart's instrumental melodies and his prodigality in the use of them. He points out the fact that the composer's fecundity "excluded, or greatly limited, the employment of connecting passages without sense or meaning." And he says, further: "The second respect in which Mozart's method was a gain to music was in the clearness which it gave to his designs. This clearness is an inseparable adjunct of Mozart's art; and by means of it the main points of his structure were as clearly defined as an architectural ground-plan, and became the supports for elaboration and development. Mozart himself was far from exhausting the resources of the method he founded: others have followed in his footsteps; and Beethoven, his intellectual heir, has displayed all the depth and wealth of that which he has inherited."

The concerto was largely improved and developed by Mozart. The one quality of his concertos which most forcibly strikes the critic is their artistic sincerity. No form of music has been more abused. The germinal idea

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of the concerto was a desire to display at one and the same time the resources of the solo instrument and the accomplishments of the player. These accomplishments naturally included poetic conception; but this in time was obscured — as it frequently is in our day — by the eagerness to astonish the multitude with technical brilliancy. I can find only two kinds of pianists who have any reason to expect consideration from the public, and only one of these has a legitimate place in art. The first is the player of surprising technical virtuosity, who overwhelms the audience with the strength and brilliancy of his execution. The second is he who, with sufficient technical facility to enable him to surmount the difficulties of the great piano compositions, is able to so interpret the work in hand that the auditors shall perceive its nobility and be swayed by its beauty. It is obvious that only the second is an artist. The other is simply an acrobat. It is undeniable that the same principles apply to the composer of concertos. He must not write solely to heap up brilliant and difficult passages, but must offer the hearer poetic ideas. It is just here that Mozart triumphed and left us model concertos. He was a great pianist, and he composed in such a manner that his skill as a player was fully shown; but every ornament and difficulty in his twenty-seven pianoforte concertos was subordinated to the poetic idea and to symmetry of construction. He also elevated the orchestral accompaniment. The working out of the themes was distributed among the different instruments in such a way as to fill the composition with light and shade, and make the solo a central striking figure, as it were, in the midst of a landscape of music.

Mozart's quartets are still a mine of inexhaustible wealth to lovers of music. He did not advance beyond Haydn in the matter of form, but he wrote with superior melodic and harmonic treatment, and with nobler sentiment. His six string quartets dedicated to Haydn—"the fruit of long and laborious work," according to his own statement—are marvellous in wealth of ideas, symmetry of form, and mastery of the technical resources

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of the instruments. The grand quartet in G minor for piano and strings is worthy of special study. You will find in its first movement that Mozart knew how to be harsh when his mood demanded it.

As an orchestral writer, Mozart, extending and deepening the significance of Haydn's improvements, towers above his predecessors. Köchel gives us a list of forty-nine symphonies written by him, in addition to an immense number of compositions of various kinds written for different combinations of instruments. Of his symphonies, nine stand pre-eminent. They are numbered in the Köchel catalogue 201, 297, 338, 385, 425, 504, 543, 550, and 551. Three are in C major, one with three movements, one in four, and the "Jupiter" symphony with its double fugue. Three are in D major, with three, four, and five movements; and, of the other three, one is in A major, one in G minor, and one in E-flat.

Jahn points out that the symphonies in C major and G major, 425 and 444, Köchel, "bear clear traces of Haydn's influence, direct and indirect." Several years passed before he wrote his next symphony in D major, 504, Köchel. Jahn says: "The first glance at the symphony shows an altered treatment of the orchestra: it is now fully organized, and both in combination and detail shows individual independence. The instrumentation is very clear and brilliant,—here and there, perhaps, a little sharp,—but this tone is purposely selected as the suitable one. Traces of Haydn's influence may be found in the prefixing of a solemn introduction to the first *allegro*, as well as in separate features of the *andante*, such, for instance, as the epigrammatic close; but in all essential points we have nothing but Mozart."

It was a year and a half later when Mozart again took up the composition of symphonies; and then in two months, in 1788, he wrote those in E-flat, G minor, and C major, 543, 550, and 551, Köchel. These symphonies, according to Jahn, "display Mozart's perfected power of making the orchestra, by free movement and songlike delivery, into the organ of his artistic mood"; and he quotes Richard Wagner, who says, "The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments."

These symphonies show a great advance beyond Haydn in instrumental treatment. The themes, as well as contrapuntal combinations of them, are more frequently heard in the wind; and we gradually learn, in looking over these works, that Mozart was the father of what we know as tone-color.\* His compositions for orchestra date back over one hundred years, yet some of his instrumental combinations still come to us with all the force of novelty. His skill in instrumentation is as finely displayed in the serenades and *divertimenti* as in the symphonies. You have only to hear or read his

\* The constitution of Mozart's orchestra is worthy of especial notice. His nearest approach to our present orchestra is in the D major symphony, Köchel, 297, which is scored for violins, violas, basses, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, and kettledrums. Clarinets are employed in only one symphony written previous to that time,—Köchel, 18, E-flat major. They occur again in the E-flat major symphony, Köchel, 543. Two oboes, two horns, and two trumpets formed his principal symphonic combination of wind instruments. Sometimes he used four horns, sometimes flutes, and again bassoons. The orchestra of Haydn's first symphony, composed in 1759, consisted of violins, violas, basses, two oboes, and two horns.



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serenades in B-flat major, for 12 wind instruments and double bass ; in C minor, for 8 wind instruments ; in D major, for 2 flutes, 2 oboes, 2 fagotti, 2 horns, trumpets, kettledrums, and strings ; in G-flat, for 2 clarinets, 2 horns, 2 fagotti, and 2 oboes ; and in B-flat, for 2 oboes, 2 clarinets, 2 basset-horns, 4 horns, 2 fagotti, 'cello, and double bass,—to understand the force of this assertion. His mastery of form and his ability to express the noblest ideas while conforming to the strictest rules of counterpoint were almost equal to Bach's. In the last movement of the "Jupiter" symphony he effected a combination that is still unsurpassed in all music. He made a fugue on the symphonic plan, fusing in a marvellous way the two art-forms which seem to be most distinct from one another. As an inventor in the domain of instrumental music, we must accord Haydn the first place ; but Mozart condescended to borrow nothing from him save his forms. His ideas, his style, his coloring, are all his own, and are all greater than those of any man who preceded him. We shall be better able to consider the tremendous scope and majesty of his genius when we come to review the growth of opera ; but we cannot fail to be lost in admiration of the wonderful poetry of the thoughts he clothed in instrumental expression, nor the surpassing beauty of his instrumental language. He founded no school ; yet he paved the way for Beethoven, who never ceased to acknowledge his veneration for the genius of the glorious boy.—*From "The Story of Music," by W. J. Henderson.*

**Symphonic Suite (Three Movements).**

**F. B. Busoni.**

Ferruccio Benvenuto Busoni was born at Empoli, near Florence, April 1, 1866, and has consequently entered upon his twenty-sixth year. His parents were excellent musicians, and his education was begun under their

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personal supervision. Their efforts were rewarded by his appearance in concert when but seven and one-half years of age. At eight he tried his hand at composition, and at ten he awakened interest in Vienna as a concert performer. He now applied himself diligently to his studies under Dr. Meyer (Remy) in Gratz, and in 1881 was honored with a gold medal by his native city. In 1884 the Philharmonic Academy of Bologna conferred the Master's Diploma, a distinction which has not been won by so young an artist since Mozart. Three more years of study were spent in Leipzig, from which he was called to the Academy of Helsingford, Russia, whence, after winning the Rubinstein prize in 1890, he went to the Imperial Conservatory at Moscow. He has already published forty works, and has an opera completed in manuscript.

This "Symphonic Suite," dated 1884, was written when the composer was eighteen, and after he had been residing in Italy for nearly two years. It was his earnest desire at that time to emancipate himself from the influence of the Italian style, from which he found it hard to escape.

This endeavor betrays itself especially in this opulent contrapuntal work and in his sedulous avoidance of all meaningless phrases. In this respect, this composition marks a new era in the progress and development of the composer's creative faculty; and yet his individual character still fails of clear and ultimate expression.

The treatment of the instruments, however, already shows a decided security in the management of orchestral forms, gained by thorough study, although the more modern effects of orchestral tone coloring are lacking, and the work might be characterized as unromantic.

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The suite has five movements, thus designated: Præludium, Gavotte, Gigue, Intermezzo lento, and Allegro fugato, of which the second, third and last have been selected for the present performance.

#### I. Gigue.

A vivacious contrapuntal dance, moving in triplets and inspired by the similarly designated masterpieces of Bach and Händel, yet expanded into broader form, lifted into orchestral significance, and worked out in more modern fashion.

The sprightly theme in A minor first announced by the viola, then imitated by the violins, is in both instances interrupted by dissonant chords from the wood-wind. After the same rhythmic theme has been taken up by the flute, and in like manner imitated by the other wind instruments, the movement proceeds uninterruptedly in light, graceful, vivacious interweaving of harmonies. Toward the end this appears to flag a little, but takes new energy, and, buoyed up by a softly beginning but continually increasing organ point, rises to a brilliant *finale*.

#### II. Gavotte.

The principal motive, melancholy in character and in D minor, is breathed forth by the oboe with a simple accompaniment of the strings, and is taken up by the flute, oboe, and violins at the end of the first part and brought to a conclusion. A pastoral trio—a quiet fanfare of horns alternately interrupted by oboes, clarinets, and flutes—introduces the major key, and at the same time a more cheerful sentiment into the movement, which after a repetition of the first part, dies away gently in the basses.

#### Allegro fugato (A minor).

This movement, which is laid out on the broadest lines of all the five, begins with an energetic theme in unison, given out by the strings, supported by staccato chords, enunciated by the brass. But this theme fur-

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ther on develops into a second motive (first uttered by the oboes), which is worked out in a short interlude, but which, soon as the reappearance of the first theme, is temporarily dropped. Meanwhile, this passage in a lively *crescendo*—the strings in unison against the brass—mounts to a fine climax, and brings the first part (C major) to a conclusion.

The second theme finds its full significance only in the second part, where it battles, and finally joins with the first in artistic contrapuntal union.

The second part, likewise, loses itself in a wondering question put by the wood-wind, to which, assuredly, as an answer, the working out of the idea with the inversion of the theme (motive in contrary motion) begins and leads back in continual *crescendo* to the first unison passage of the strings, and brings the piece to a conclusion.

In this movement alone trombones are employed; while in the entire suite three trumpets (instead of the customary two) are in constant use, and, moreover, piccolos, English horn, bass clarinet, triangle, and cymbals are occasionally brought into requisition.



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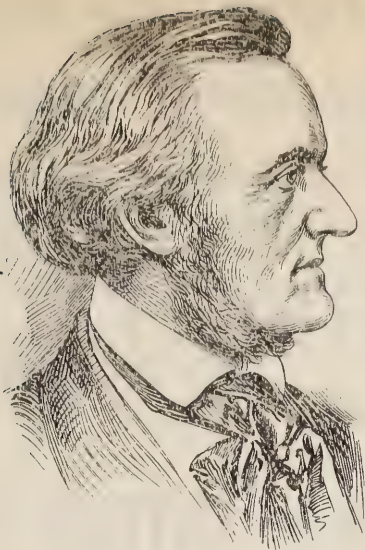
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Wagner.

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It is scarcely necessary to say that neither of Wagner's three marches nor the "Faust" overture is typical of the composer of "Tristan," the "Nibelungen," or "Parsifal." These isolated compositions (counting the symphony, they number only six) lack the attributes which have made the music-dramas of his later period the most consequential works of the century.



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b. Schumann, . . . . . Der Nussbaum  
c. August Bungert, . . . . . Volkslied  
d. Richard Heuberger, . . . . . Ein Bettlerpärchen  
e. Robert Franz, . . . . . Ständchen  
f. Schumann, . . . . . Provençalisches Lied

2. Vieuxtemps, . . . . . Fantasie Caprice for Violin

3. Brahms, . . . . . { a. Geheimniss  
b. Therese  
c. Ständchen  
d. Wiegenlied  
e. Des Liebsten Schwur  
f. Vergebliches Ständchen

Soli for Violin.

4. { a. Spohr, . . . . . Adagio from the Concerto No. 9  
b. Miska Hauser, . . . . . Hungarian Rhapsody

5. { a. R. de Koven, . . . . . Indian Love Song  
b. Tschaikowsky, . . . . . Beim Tánze  
c. Richard Strauss, . . . . . Serenade  
d. Jensen, . . . . . Am Manzanares  
e. Schumann, . . . . . Frühlingsnacht

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Friday Afternoon, February 26, at 2.30.

Saturday Evening, February 27, at 8.00.

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## PROGRAMME.

Mendelssohn    -    -    -    -    -    -    Overture, "Ruy Blas"

Dvořák    -    -    -    -    -    -    Symphony No. 4, in G minor  
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Liszt    -    -    -    -    -    -    Symphonic Poem, "Les Preludes"

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OF THE

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FRIDAY AFTERNOON, FEBRUARY 26, AT 2.30.

SATURDAY EVENING, FEBRUARY 27, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES.

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Friday Afternoon, February 26, at 2.30.

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## PROGRAMME.

Mendelssohn      -      -      -      -      -      -      Overture, "Ruy Blas"

Dvořák      -      -      -      -      -      -      Symphony No. 4, in G major

Allegro con brio.

Adagio.

Allegretto grazioso.

Finale; Allegro ma non troppo.

(First Time in America.)

A. Borodin      -      -      -      "Eine Steppenskizze aus Mittel-Asien"

(A Prairie Scene in Central Asia.)

(First Time.)

Liszt      -      -      -      -      -      Symphonic Poem, "Les Preludes"

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The Programme for the next Public Rehearsal and Concert will be found on page 585.

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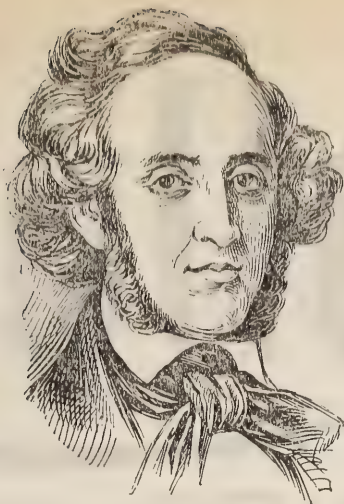
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Overture, "Ruy Blas."

Mendelssohn.

Jakob Ludwig Felix Mendelssohn-Bartholdy. Born at Hamburg, Feb. 3, 1809. Died at Leipzig, Nov. 4, 1847.

The entire programme could be given over to interesting and instructive reminiscences of Mendelssohn, with no appreciable diminution of the mass of detail accumulated by the various compilers of musical history. A Jew born on a Friday,—that in the eyes of every music-lover must appear for once a lucky one,—the grandson of Moses Mendelssohn, known as "The Modern Plato" because of his book "Phadon," which was translated into nearly every European language, Felix Mendelssohn was baptized and brought up as a Protestant Christian. This was due to the influence brought to bear upon his father, Abraham Mendelssohn, by his uncle Salomon Bartholdy, to whom also is due the taking of the name Bartholdy.

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This same Abraham Mendelssohn often spoke of his position in life as follows: "Formerly I was the son of my father, now I am the father of my son"; and of his father the son Felix said, "Not only my father, but my teacher both in art and in life." Of his mother it is said she was one of those rare persons whose influence seems to be almost in proportion to the absence of any attempt to exert it.

The education of her children was the one object of her life. She was strict, perhaps too much so; but the result, as shown in the character of her children, justified her methods. A rather unique expression of hers, after the birth of her daughter Fanny, was, "The child has got Bach-fugue fingers." For years after Felix and Fanny began their lessons, the mother always sat by them with her knitting as they practised.

The children, contrary to the usual custom, always welcomed Sunday, as it was the one day of the week on which they were not obliged to rise at five o'clock to begin their practising. Their lessons included the piano, thorough-bass, and composition, and the violin in addition to the classics, mathematics, etc. Oct. 24, 1818, was the date of Mendelssohn's first appearance in public; and the boy of nine was loudly applauded. Three years later, in 1820, he began to compose systematically; and to this year alone are attributed some sixty movements, including compositions for the violin, piano, the organ, and the voice, or cantata, and a "Lustspiel" in three scenes for voices and piano.

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It was first projected in . . . . .	1825	Original estimate of cost . . . . .	\$1,948,557.00
Commenced . . . . .	1851	Actual cost . . . . .	20,241,842.31
Cut through . . . . .	November 27, 1873	Total length of tunnel . . . . .	4¾ miles
First train of cars through . . . . .	February 9, 1875	Width of tunnel . . . . .	26 feet
First regular trains . . . . .	Autumn, 1876		

The arch of the Hoosac Tunnel is twenty-six feet wide, and from twenty-two to twenty-six feet high. At both the east and west entrances to the Tunnel are elegant granite façades, the superior workmanship of which attests the thorough and substantial character of the entire structure. Twenty-five hundred feet from the west end of the Tunnel is the west shaft, which is three hundred and eighteen feet to the outlet at the top, while twelve thousand two hundred and forty-four feet from the west end, or not quite midway through the bore, is the central shaft, measuring fifteen by twenty-seven feet, and being one thousand and twenty-eight feet from the bed of the Tunnel to the summit of the mountain. It will thus be seen that ample provision has been made for complete ventilation. Lighted with 1,250 electric glow lamps in 1889, presenting a bright and cheerful view while passing through the Tunnel.



It was the custom with the Mendelssohn family to have musical parties on alternate Sunday mornings, and one of Felix's compositions was almost always included in the programme. He or his sister Fanny, sometimes both, took the pianoforte part, his sister Rebecca sang, and his brother Paul played the 'cello. Felix, however, always conducted, even when obliged to stand upon a stool to be seen. The size of the room precluded a large audience, but it was always crowded; and few musicians of note passed through Berlin without being present. \* \* \* \*

An important event in the life of Mendelssohn was his visit to the shores of the Baltic Sea in 1824, where he received the impressions which afterwards found shape in "The Calm Sea and Prosperous Voyage" overture.

Mendelssohn rarely played from notes. Even such works as Beethoven's Ninth Symphony he knew by heart. \* \* \* \* \* The famous "Midsummer-Night's Dream" overture was composed during the peculiarly beautiful summer of 1826, and appears to have been the result of a closer acquaintance with Shakspeare, which Mendelssohn and his sisters read this year for the first time. One of the most remarkable features of this work is the exact manner in which it was found to fit into the music for the entire play, composed seventeen years later.

Before proceeding to a direct reference to the overture played to-day, the following verses are submitted as an evidence that Mendelssohn's gifts were not exclusively musical. They were brought out by the comments of

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the press about the time of the production of his comic opera, "Camacho's Wedding."

"If the artist gravely writes,  
To sleep it will beguile ;  
If the artist gayly writes,  
It is a vulgar style.

"If the artist writes at length,  
How sad his hearers' lot !  
If the artist briefly writes,  
No man will care one jot.

"If an artist simply writes,  
A fool he's said to be.  
If an artist deeply writes,  
He's mad, 'tis plain to see.

"In whatsoever way he writes,  
He can't please every man :  
Therefore, let an artist write  
How he likes and can."

This overture and Mozart's to "Don Giovanni" are examples of what great composers can do at high pressure. Mendelssohn wrote the "Ruy Blas" overture, had it copied, rehearsed it four times, and directed its performance, all within a week, meanwhile conducting a long rehearsal and a concert of his own. Hugo's drama, "Ruy Blas," was to be given in Leipzig, to benefit the "Theatrical Pension Fund," and Mendelssohn was asked to write an overture, and music to a romance to be performed with it. He wrote the romance (chorus for soprano voices and orchestra, Op. 77, No. 3), but at first declined the commission for an overture; for he was not attracted

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by Hugo's work, and he complained of lack of time. However, being afterwards "put upon his mettle," as he says in a letter to his mother, dated March 18, 1839, he wrote the overture, which is accounted one of his best. In the MS., Mendelssohn wrote "Overture to the 'Theatrical Pension Fund'"; but, being published after his death, there was not humor enough in Leipzig (or was it London?) to justify such a title in type.

Notwithstanding Mendelssohn's expressed dislike for Hugo's drama, some critics (notably Sir George Macfarren) have regarded this overture as an adequate illustration of its chief features. Sir George Macfarren has maintained that "one cannot but associate the few slow, imperious chords of the opening with the thought of the iron-minded minister, who, offended at his neglect by his royal mistress, avenges this by the advancement of his minion to the highest State offices, in order that the romantic menial may win the queen's affection, and she be disgraced by the exposure of her lowly passion. The wild ardor with which the *allegro* begins must figure the extravagant aspiration of the servitor hero. The passionate *cantabile*, with its gorgeously rich orchestration and its seemingly hesitating accompaniment, suggests the idea of the guileless lady who is the dupe and victim of her minister's machinations. And the sequel tells of the rapture of Ruy Blas, when, in his strange exaltation, the object which he scarcely durst desire is within his reach,—nay, in his very possession,—the reciprocation of his love."

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*Allegro con brio.**Adagio.**Allegretto grazioso.**Finale ; Allegro ma non troppo.*

A personal sketch of the composer's life and works has so recently appeared in these programmes (January 29, 30) that we proceed at once to a discussion of the symphony.

This work is to-day played for the first time in this country. It is the latest symphonic composition of Dvôrák's, was completed last year, and performed under Hans Richter's direction in both Vienna and London with much success.

#### First Movement.

The first movement, *allegro con brio*, begins with a rather melancholy theme in G minor, played by the 'cellos and horns, which soon develops into a bright *motif* in G major, given out by the flute, and after a tremendous *crescendo* brought forth by the full orchestra *fortissimo*.

Contrary to the prevalent custom in symphonic works to introduce an extended elaboration between the first and second principal themes, in this work Dvôrák, after a short independent passage of ten bars, glides into the second theme in B minor, followed by a third principal *motif* in B major. Then the composer begins, without the usual repetition of the



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first part, to work out the melancholy introductory *motif* of the movement, which is developed to a strong climax; then follows the first principal subject, given out *pianissimo* by the English horn, and after the repetition of the second theme in G major, the movement comes to a brilliant close with full orchestra.

#### Second Movement.

*Adagio.* There occurs a musical curiosity in this movement in that the principal themes are invariably brought forward in the main keys of C minor and C major, only being interrupted by short modulations in another key.

#### Third Movement.

*Allegretto grazioso.* A dainty *motif* assigned to the violins begins this movement, with an accompaniment of lofty figures by the flute and clarinet in rapid sixteenth triplets. When the first theme appears the second time, the situation is changed, the wood-wind taking the melody and the violins playing a counter melody. In the place of the usual trio of the *scherzo* there comes another bright, lofty theme in G major, which, after the first sixteen bars, is taken up by the strings *forte*. After being twice repeated with slight changes in the orchestration, a return is made to the first subject in G minor, leading to a *coda molto vivace* in G major, bringing the movement to a rapid close after the fashion of a Slavonic dance.

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#### Fourth Movement.

*Finale; Allegro ma non troppo.* The last movement opens with a fanfare by the trumpets, then assumes the form of a theme with variations, but interpreted with more freedom than is customary. The first theme of this movement has such a striking resemblance to the main subject of the opening movement as to suggest that it was intentional.

For the second theme the composer uses a rather rhythmical *motif* in C minor, assigned to the oboes and clarinets, which he works out with a bold harmonic freedom and a great array of orchestral effects. After thus attaining a brilliant climax, there follows a descent to the simple first *motif*, played *pianissimo* by the 'cellos. After a second repetition of this theme with variations, the movement ends with a brilliant *coda*.

#### ENTR'ACTE.

FRANZ LISZT (1811-1886).

Goethe, in a mysterious poem which might almost have suggested to Wagner the idea of "Parsifal," speaks of a genius of whose birth a spirit prophesied, and over whose baptismal feast a star stood blazing in the western sky.\*

\* Wie ihn ein Geist der Mutter früh vorhies,  
Und wie ein Stern bei seiner Taufefeier  
Sich glänzender am Abendhimmel wies.

*Die Geheimnisse.*

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Such a genius was Franz Liszt. The star was the comet of 1811, which on the night of Oct. 21, 1822, seemed to the superstitious peasants to hover, bright and portentous, over the dwelling of Adam Liszt in the lonely little town of Raiding in far-off Hungary.

On that night Franz Liszt was born.

The name of Liszt is found in the old Hungarian nobility, but there are no documents to prove that Franz Liszt bore relationship to the Johann Liszt who in the sixteenth century was Bishop of Raab. Perhaps Franz Liszt's leaning to the churchly order is sufficient internal evidence of it.

Bishop Liszt's descendants were wealthy. Franz Liszt's known ancestry were poor. His great-grandfather was a subaltern officer of hussars. His grandfather, Adam, was steward to the Esterhazys, and the father of twenty-six children whom poverty scattered for the most part into unknown paths. Three made names for themselves.

The eldest son of this patriarch, also named Adam, followed in his father's footsteps, and in time became a steward to Prince Esterhazy.

He was passionately fond of music, and in his moments of leisure taught himself to play on many instruments. He was frequently at Eisenstadt, where the great Haydn took an interest in him. He was frequently called upon to play as a substitute or additional in the famous band. Here, too, he made the acquaintance of musical visitors from Vienna, among them Cherubini and Nepomuk Hummel, then at the height of his glory, and

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caught like a star by the rich Hungarian magnate, to glitter in his crown.

Few suspected what a bitter pain of ambition balked lurked in the heart of that tall, gaunt, steadfast, defiant-looking young man who was so frequently seen in the gorgeously frescoed music-room of the Esterhazy palace.

His honesty and faithfulness brought a reward that was a punishment. When he was about thirty years old, he was promoted to the stewardship of the estate of Raiding, and thus separated from the musical pleasures of Eisenstadt.

He had a struggle with his inclinations, but accepted it, took to himself a wife, named Anna Lager, and set up his penates in the steward's residence, surrounded by the humble huts of the peasantry.

His wife was of German origin, and endowed with the characteristic German virtues; attractive in face and form, with calm, regular features, lighted by dark eyes; simple in heart and manner, true, honest, gentle gracious, womanly; a model housewife!

Franz, or Ferenz, was their only child; a beautiful boy, rather tall and slender; as he grew older, graceful, with delicate lineaments, mysterious blue eyes, and a mass of light blond hair framing his face like a picture.

His mother declared that he had none of the common failings of children, that he was always lively, cheerful, loving, and "obedient, very obedient."

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Liszt long years afterward wrote: "With honor and tender love I thank my mother for her constant proofs of goodness and affection. In my youth I was called a good son. It was indeed no especial credit to me; for how could I help being a good son when I had such a faithful, self-sacrificing mother?"

While his father was devoted to music, and employed abundant leisure at the clavier, the mother, taking advantage of his sensitive and excitable nature, fostered in his heart a genuine passion for religion.

These impressions struck the keynote of his life.

Again and again, amid all the turmoils and errors of his worldly career, came the intensest yearning for the calmness and repose of the Church. And it was only a logical step that led him at last to take holy orders, and to pass from life not so much in the character of a crownless king as in that of a humble Franciscan friar.

All Liszt's early surroundings fostered his poetic impulses,—the quiet but picturesque landscape; the horizon, bounded by wooded mountains; the dim, mysterious forest stretching away; the village church where, especially on grand holidays, the gorgeous ceremonials stirred his heart; the dark, swarthy gypsies swarming in the outskirts of the village, and at evening practising their free, lawless dances or singing their plaintive songs.

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was no exception in the case of Liszt. First he listened, next he tried to imitate. The clavier acted upon him like a loadstone. His father tried to put him off. It was useless. One day, when he was six years old, he sang correctly a theme from a concerto by Ferdinand Ries, that he had only once heard. His father began to teach him according to the best of his ability.

Even then the boy had the ambition to be a man like Beethoven, whose portrait hung upon the wall. His progress amazed, but his zeal alarmed his parents, who would rather have had him play with his comrades out of doors than spend so much time at the piano. At the same time they could not help being amused to see the little fellow bending over to strike with his nose some note that was out of the reach of his diminutive hands. Such ingenuity he showed in conquering difficulties! He also tried to compose even before he could spell. It was like the newly hatched swan swimming before it could walk.

This progress was interrupted by a strange sort of slow fever that came upon him. He grew so ill that his parents despaired of saving him. Indeed, the village carpenter, hearing the rumor that he was dead, began to make his coffin.

But he got well. And with fresh health came fresh impulse to music.

Three years thus passed, his general education not neglected. The village priest taught him reading, writing, and arithmetic; but he never learned to speak Hungarian,—that alien Asiatic tongue that has no kinship to the speech of Europe. . . . His father's first choice of a master for his son was Hummel; but the avaricious artist, who had become kapellmeister at Weimar, demanded a louis d'or for each lesson.

At Vienna, Karl Czerny, seeing the boy's talent, gave him lessons during a year and a half, saying, "I wish no pay from the little Zizi." The boy rebelled at the dry technicalities upon which Czerny insisted. Could he not read and perform anything at sight? But his teacher knew the necessity of a solid foundation; and his father wisely upheld him in it, suggesting a slightly more elastic method of reaching the result.

Salieri was old and weary of teaching; but he, too, could not resist the pleasure of instructing the marvellous boy.

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It was not long before he was making a sensation in the musical circles of Vienna ; that is to say, in the circle of the highest aristocracy. At last his father felt justified in bringing him out in concert. This took place on the 1st of December, 1822. The critics praised “the feeling, expression, shading,” ability to read at sight, and genius for “free fantasy,” shown by the “musical wonder-child,” “the little Hercules,” as they called him.

In April following he gave another concert, at which Beethoven was present. Liszt saw his leonine head and felt his fiery eyes on him, but it only inspired him to excel. When he was done, the great master came upon the platform and kissed him.

. . . . .

Liszt’s first public concert in Paris took place in the Italian Opera House on the 8th of March, 1824. He was assisted by the orchestra of the Opera ; and more complimentary to his genius than the plaudits of the audience was the fact that the musicians were so carried away by his playing of a solo passage in the Hummel concerto (which he played by heart) that they forgot to come in at the proper place. A wag said :—

“Orpheus touched the beasts of the field and moved stones, but the little *Litz* so affected the orchestra that they became dumb !”

The French press was unanimous in its praise of the boy’s perfection. They called him the eighth wonder of the world.

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Even at this day Liszt's characteristic generosity and unselfishness were manifested. He was always giving, even at personal inconvenience.

One day, as he was passing along the street, a crossing-sweeper begged a sou. Liszt had nothing smaller than a five-franc piece.

"Can you change it?"

"No."

"Then go and get it changed quick."

Liszt took the boy's broom and stood there waiting, at first perfectly unconscious of the absurdity of the situation. The passers-by, some of whom recognized him, stared at him and laughed; but he did not care. He took good care of the broom until the boy returned with his change.

. . . . .

On Sunday, July 4th, 1886, he went to Luxemburg to visit the famous Hungarian painter Munkacsy at Schloss Colpach. He had a slight cold, and there increased it. But once more he yielded to the request of friends, and played for the last time.

On his return to Bayreuth he was suffering from a bad cough. On the 21st he took to his bed, but in spite of all protests insisted on visiting the Wagners. On the 23rd he attended the first "Parsifal" performance, and was the observed of all observers. On the following Saturday he played his last game of whist. Though warned by the doctors, he insisted on

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attending the performance of "Tristan." The exposure was fatal. The whole town was filled with grief to know of Liszt's serious illness. He died on Saturday, the 31st of July, 1886.—*Extracts from "A Score of Famous Composers" by Nathan Haskell Dole.*

**"Eine Steppenskizze aus Mittel-Asien" (A Prairie Scene in Central Asia). Borodin.**

Borodin was a native of St. Petersburg. Like Berlioz, he was intended for the profession of medicine; but, unlike the distinguished French musician, who deserted drugs and set at naught parental command at the first opportunity, the Russian, from being a dutiful student, became an authority in his chosen branch — chemistry — before his countrymen knew him as a composer. While professor at the Imperial Academy at St. Petersburg, the friendship of one who was a musician directed Borodin to the practice of a new art.

The list of his compositions includes two symphonies, several lesser orchestral pieces, some chamber music, and the unfinished opera, "Prince Igor." Borodin enjoyed the friendship of Liszt, though it does not appear that he was a "disciple." He died a few years ago, at the age of fifty.

A translation of the descriptive comments appearing on the score follows:—

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Symphonic Poem, "Les Preludes."

Liszt.

(*D'après Lamartine.*)

This work, the third of Liszt's "Symphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first performance took place also at Weimar in 1854. As their generic name implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work now to be played is found in a passage from Lamartine's "Méditations Poétiques," placed by the composer himself at the head of his score. The passage in question may be rendered into English thus:—

"What is our life but a series of Preludes to that unknown song of which Death intones the first solemn note? Love constitutes the enchanting

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dawn of all existence ; but where is an experience in which the first sensations of happiness are not disturbed by some storm, the deadly breath of which dispels its fond illusions, while blasting lightning burns up its altar ? What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life ? Nevertheless, man cannot long resign himself to the 'beneficent insipidity which at first charmed him in the bosom of nature ; and, 'when the trumpet gives the signal of alarm,' he runs to the post of peril, whatever be the war that calls him to the ranks, so that he may recover in combat full consciousness of himself and entire possession of his powers."

"Les Préludes" may, taking the composer's indications of *tempo* as a guide, be divided in six sections : —

- Andante (strings, then flutes).*
- Andante maestoso (trombones and basses).*
- Allegro ma non troppo (violins and 'celli).*
- Allegro tempestuoso (violas and horns).*
- Allegretto pastorale (harp, then horns).*
- Allegro marziale animato (violins, then trumpets).*

These, however, are not "movements" in the sense of the word as it is used in connection with older forms of art. According to Mr. C. A. Barry, who is entitled to speak as an authority, they are "qualifications of the constituents of a complete organism, comprised within the space of a single



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movement." Symphonies proper are works in several movements. Symphonic poems, of the Liszt order, are works in one movement, containing several constituents variously qualified. The writer just quoted also remarks: "The form which he [Liszt] has devised for his symphonic poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent. The former may be described as consisting of (1) the exposition of the principal subjects, (2) their development, and (3) their recapitulation. For this Liszt has substituted (1) exposition, (2) development, and (3) further development, or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressive development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed."

With regard to the themes of "Les Préludes" and their treatment, it must suffice to state that the principal subject to be metamorphosed appears in the opening *andante*. This is developed in the *andante maestoso*, which also contains the second subject. The remaining sections deal variously with the themes thus set forth, ringing upon them ingenious changes which will sufficiently exercise the hearer's powers of attention. (Compiled from "London Symphony" programme.)

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## PROGRAMME.

*Ottokar Nováček* . . . . . Quartet in E minor  
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Songs. Mme. JOACHIM.

*Beethoven* . . . . . Variations from Quartet, A major, Op. 18

Songs. Mme. JOACHIM.

*Beethoven* . . . . . Quartet, E-flat, Op. 74

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Saturday Evening, March 5, at 8.00.

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## PROGRAMME.

Tschaikowsky - - - - - Symphonic Poem, "Hamlet"  
(First Time.)

Bruch - - - - - Concerto for Violin, No. 3, in D minor  
(First Time.)

Schumann - - - - - Symphony No. 4, in D minor  
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PROGRAMME.

- |                  |   |                                 |                                |
|------------------|---|---------------------------------|--------------------------------|
| 1.               | { | a. Goldmark, . . . . .          | Die Quelle                     |
|                  |   | b. Schumann, . . . . .          | Der Nussbaum                   |
|                  |   | c. August Bungert, . . . . .    | Volkslied                      |
|                  |   | d. Richard Heuberger, . . . . . | Ein Bettlerpärchen             |
|                  |   | e. Robert Franz, . . . . .      | Ständchen                      |
|                  |   | f. Schumann, . . . . .          | Provençalisches Lied           |
| 2.               |   | Vieuxtemps, . . . . .           | Fantasie Caprice for Violin    |
| 3.               | { | a. Geheimniss                   |                                |
|                  |   | b. Therese                      |                                |
|                  |   | c. Ständchen                    |                                |
|                  |   | d. Wiegenlied                   |                                |
|                  |   | e. Des Liebsten Schwur          |                                |
|                  |   | f. Vergebliches Ständchen       |                                |
| Soli for Violin. |   |                                 |                                |
| 4.               | { | a. Spohr, . . . . .             | Adagio from the Concerto No. 9 |
|                  |   | b. Miska Hauser, . . . . .      | Hungarian Rhapsody             |
| 5.               | { | a. R. de Koven, . . . . .       | Indian Love Song               |
|                  |   | b. Tschaikowsky, . . . . .      | Beim Tánze                     |
|                  |   | c. Richard Strauss, . . . . .   | Serenade                       |
|                  |   | d. Jensen, . . . . .            | Am Manzanares                  |
|                  |   | e. Schumann, . . . . .          | Frühlingsnacht                 |

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4.	NOVELETTE, Op. 21, No. 7	Schumann
5.	FANTAISIE-IMPROMPTU	Chopin
6.	NOCTURNE	Chopin
7.	PRELUDE	Chopin
8.	TWO ETUDES	Chopin
9.	MAZURKA	Chopin
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13.	WALDESRAUSCHEN	Liszt

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For the best Suite or Cantata	300
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## PROGRAMME

OF THE

# Eighteenth Rehearsal and Concert

FRIDAY AFTERNOON, MARCH 4, AT 2.30.

SATURDAY EVENING, MARCH 5, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES.

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# Eighteenth Rehearsal and Concert.

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Friday Afternoon, March 4, at 2.30.

Saturday Evening, March 5, at 8.00.

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## PROGRAMME.

Tschaikowsky - - - - - Symphonic Poem, "Hamlet"  
(First Time.)

Bruch - - - - - Concerto for Violin, No. 3, in D minor, Op. 58  
Allegro energico.  
Adagio.  
Allegro molto.  
(First Time in Boston.)

Schumann - - - - - Symphony No. 4, in D minor, Op. 120.  
Introduction (adagio non troppo).  
Allegro.  
Romance (adagio non troppo).  
Scherzo.  
Finale (allegro).

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Soloist, Mme. CAMILLA URSO.

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The Programme for the next Public Rehearsal and Concert will be found on page 621.

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Symphonic Poem, "Hamlet."

Tschaikowsky, 1840.

Mr. Edward Dannreuther furnishes the following personal sketch of this eminent composer :—

"Peter Iltitsch Tschaikowsky, one of the most remarkable Russian composers of the day, was born April 25, 1840, at Wotkinsk in the government of Wiatka (Ural District), where his father was engineer to the imperial mines. In 1850 the father was appointed director of the Technological Institute at St. Petersburg; and there the boy entered the School of Jurisprudence, into which only the sons of high-class government officials are admitted. Having completed the prescribed course in 1859, he was appointed to a post in the ministry of justice. In 1862, however, when the Conservatoire of Music was founded at St. Petersburg, he left the service of the State, and entered the new school as a student of music. He remained there till 1865, studying harmony and counterpoint under Professor

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Zaremba and composition under Anton Rubinstein. In 1865 he took his diploma as a musician, together with a prize medal for the composition of a cantata on Schiller's ode, 'An die Freude.' In 1866 Nicholas Rubinstein invited him to take the post of Professor of Harmony, Composition, and the History of Music at the new Conservatoire of Moscow: he held this post, doing good service as a teacher, for twelve years. Since 1878 he has devoted himself entirely to composition, and has been living in St. Petersburg, Italy, Switzerland, and Kiew. M. Tschaikowsky makes frequent use of the rhythm and tunes of Russian people's songs and dances; occasionally, also, of certain quaint harmonic sequences peculiar to Russian church music. His compositions, more or less, bear the impress of the Slavonic temperament,—fiery exaltation on a basis of languid melancholy. He is fond of huge and fantastic outlines, of bold modulations and strongly marked rhythms, of subtle melodic turns and exuberant figuration; and he delights in gorgeous effects of orchestration. His music everywhere makes the impression of genuine spontaneous originality."

For further information as to the career and personality of Tschaikowsky, reference may be made to the programme of the second concert of this season (Oct. 17, 1891).

The symphonic poem played to-day for the first time is a tone-picture of the tragedy of "Hamlet." The introduction expresses the deep grief of the young prince because of his father's death. A passage by the muted horns represents the striking of the midnight hour. There follows a symphonic *allegro* typical of Hamlet's heroic intent and indecision. A second broad and beautiful *motif* depicts the character of Ophelia. These two subjects are marked out at considerable length, and the work comes to a sombre and tragic end.

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Concerto for Violin, No. 3, in D minor, Op. 5.

Bruch, 1838.

The extraordinary success with which this composer's first violin concerto met has naturally excited curiosity and interest in his subsequent works of the same class. Bruch possesses in a marked degree the gift of inventing pleasing, insinuating, at times really emotional melodies. His knowledge of the technical possibilities peculiar to the violin is thorough, his faculty for elaborating musical ideas in an interesting manner is marked, his control of the orchestral apparatus perfect, and his preference for the accepted musical forms pronounced. These advantages he has brought to bear on the composition of the present, his third concerto for the violin, with admirable judgment. The first movement is particularly interesting. It opens with a forceful, energetic, and rhythmically pronounced first theme with which the melodious second subject is in marked contrast. These constitute the subject-matter for a thoroughly symphonic movement. Little phrases and portions of the themes, which seem at first

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unimportant, are interwoven in the entire fabric with great skill, and gradually developed into essential elements of the solo part and the orchestral accompaniment, the instrumentation of which is sonorous, in admirable taste, and in perfect keeping with the spirit of the work. A tender melody growing in intensity and power in its course opens the second movement. The orchestra then takes up a second subject, not unlike a chant, which the solo instrument surrounds with a quiet, delicate figure. The themes recur in different major and minor keys with varied accompaniments, as required by the symmetry of the musical form. In the last movement the customary tribute to brilliancy and the display of digital dexterity is paid. A dancing skipping figure, suggesting the rhythm of a tarantella, threads its way through the underlying harmonic texture with its occasional counter-themes, until it is checked for a time by the restful second subject. These alternate with interesting variations, and finally lead into a dashing *coda*.

A. M.

Madame Urso's previous appearance as soloist at these concerts was at the eighteenth public rehearsal and concert, March 2, 3, 1888, exactly four years ago, when she played the Rubinstein Concerto.

## ENTR'ACTE.

### SCHUMANN AND THE PROGRAMME SYMPHONY.

After the first performance of one of his symphonies Robert Schumann wrote to a friend expressing his delight at its favorable reception. No symphony had been taken so kindly by the public since Beethoven. Schumann's pleasure had a very substantial foundation. The condition of the public feeling toward his works is the same now as it was then, with the addition of that deeper respect which familiarity with good intellectual work always breeds instead of contempt. Schumann is pretty generally accepted now as the second in rank of the great symphonic writers. There is still a tendency in some quarters to overrate Mendelssohn, whose worth must certainly not be underestimated. But close and sympathetic

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study, without which any critical summary must be built on insecure foundations, will, we think, convince any one that Schumann is surpassed in emotional depth, intellectual force, and expressive ability by Beethoven alone.

Emil Naumann, whose "History of Music" is an exhaustive work and sufficiently trustworthy as to facts, declared his belief that Robert Schumann was not a genius. If he was not, I am very doubtful as to the existence of more than four geniuses in the whole record of music. They are Bach, Mozart, Beethoven, and Wagner. The reader will note that this list omits such important personages as Orlando Lasso, Palestrina, Haydn, Gluck, Mendelssohn, Schubert, and Chopin, not to mention the whole list of operatic composers of the Italian and French schools. Naumann, however, is a man of no middle measures. Having decided that Schumann was simply a man of talent, he dismisses him, together with Schubert and Mendelssohn, in a few scant pages.

It is fair to suspect that a good deal of the reasoning which led Naumann to make this classification was affected by what H. T. Finck calls the worship of Jumboism. If Franz Schubert was not a genius, then the universal conception of genius as inspired ability is false. Schubert's songs are small works as compared with Beethoven's symphonies; but it is cheap criticism that measures the value of a painter's work by the size of his canvas. There have been hundreds of grand operas worth far less to the world than Schubert's "Doppelgänger," "Du bist die Ruh'," or "Erlkönig." The same comparison can be made in regard to Schumann's songs.

This digression is made with a view to showing that Naumann's classification is arbitrary and foolish. Robert Schumann was surely a genius, and he proves it in his symphonic writings as fully as in his songs and piano pieces. His symphonies are as incontestably entitled to the rank of master-songs as is "Morgenlich leuchtend." If there is one quality more potent than another in his orchestral works, it is that intense, concentrated, and irresistible emotional force which is the soul of his songs. And this

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emotional intensity is not hampered by a lack of utterance. There is no mistaking Schumann's moods, for his musical exposition of them is so luminously eloquent that even those unskilled in the language of music must be quickened by their innate warmth. Like Wotan's sword in the trunk of the tree, they glow even upon the eyes of the uninformed period.

It has always seemed to me to require singular opacity to fail to perceive Schumann's tremendous virility. It reveals itself most brilliantly in his four symphonies, of which three certainly deserve to be classed in the first rank, as second only to the third, fifth, seventh, and ninth of Beethoven. Though Schumann undoubtedly lacked the fertile invention and the lofty simplicity of thematic utterance possessed by the greatest of all symphonic writers, he equalled his predecessor in earnestness of purpose and in the originality of the methods by which he sought to make his purposes known. This is a broad assertion; but it seems to me that a careful study of Schumann's symphonies will justify it. Perceiving, as I always do, the big human heart of the man in every measure of his music, and feeling, at each hearing of the C major, the Rhenish, and the D minor, the glorious magnetism of a sympathy which it is the privilege of music to build between the quick and the dead, I approach the task of paying my tribute to the memory of Robert Schumann with no little feeling. He was the keenest and wisest of critics, a king among men, and a prince among composers.

Schumann was a romanticist by temperament and by the environment of time and situation. Therefore, he wrote programme music; for programme music has always been a special means of expression for romanticism. Let us, then, first consider this kind of composition. Many words have been written about it, and "yet is there strength, labor, and sorrow." Whether it is a good or bad thing, beneficent or maleficent toward art, has been discussed *ad infinitum*, and, perhaps, *ad nauseam*. It is a question which cannot be answered categorically. Whether programme music is good or bad depends, in the first place, on the composer's design and upon



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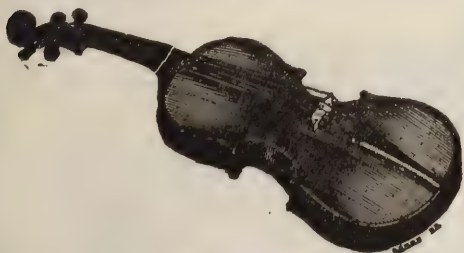
his just observance of the limitations of his art; and, in the second place, on the hearer's conception of the possibilities of musical significance.

No one can deny that interest is added to a composition for the average hearer by the application of a "programme." Men and women are fond of having a peg on which to hang their imaginations. This is sometimes urged as an objection against all programme music. The objectors say that one cannot understand such music without a key. That is true enough; but, when the key is supplied, it certainly opens the door for us, and lets us see what is going on in the composer's mind. The music stimulates the imagination, and the two act and react on one another. The objection offered against this is that the whole proceeding is largely a matter of imagination. But that objection may be made to all art. It is certainly fair to offer it against poetry, fiction, and the drama. The novelist imagines a series of incidents, and by the force of his words makes us see them with the mind's eye. He tells us what he wishes us to imagine, and we imagine it. How much difference is there between his power and that of the composer?

The difference is in the character of the concepts formed by the mind. The novelist can tell a direct story: he can name his personages, and describe the color of their eyes. This is not in the power of music. She fills the mind with broad, universal imaginations rather than with images. To be sure there are persons who seek for images in all music. Among them are those fanciful enthusiasts who find the colors of the rainbow, the thunders of the mountain-storm, the babbling of the meadow-brook, or the bellowing of the great deep in this or that composition. Sometimes in the carrying out of a great plan the masters have written music designed to conjure up in the mind images of external objects, but to do that is to put music to its lowest use.

The highest form of programme music is that in which the programme is simply an emotional schedule. I mean that the composer, having studied his own soul, and having found that certain events in his life or observa-

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tion have given rise to a train of emotions, designs his composition to convey some knowledge of that train of emotions to his hearer, and to place him in responsive sympathy with it. He says to the hearer, "Listen to my music, and feel what I have felt." Unless I have failed to comprehend his obscure language (not made more comprehensible in Mr. Lawson's translation), this is what Dr. Hand means in his "*Æsthetics of Musical Art*," when he says: "We truly cannot tell what every individual tone in a piece of music says, as is possible in the case of the words of language, or even what feeling is expressed in particular harmonies; but in the condition of feeling — which in itself is not indefinite — the fantasy operates, and creates and combines melodic and harmonic tone-pictures, which not only represent that condition, but are also, in themselves, valid as representations. Thus, for instance, the feeling of perfect enjoyment of life, or of sadness, becomes a picture in a *rondo*, or in an *adagio*, in which all individual successions of tones, and forms of tones, are in unison with the fundamental feeling."

This, it seems to me, was the kind of programme music that Robert Schumann wrote. It is not music for the masses, I admit, though Schumann's manly strength is so plainly revealed in his music that even the superficial get a certain pleasure from his symphonies. But the real meaning of Schumann's orchestral works is reserved for him who can find the key to their emotional basis. Once you have discovered the composer's schedule of feeling, you have opened up for yourself a mine of musical wealth, which, it seems to me, could only have been worked by a real genius. Reading Schumann's symphonies thus, we must perceive that they are programme music of the loftiest order, in which the essential nature of romanticism in music becomes at once the rule of their construction and the justification of their existence. This essential nature of romanticism, which means the completion of an emotional circuit between the composer and the hearer, is the only argument in favor of programme music. It is the only ground upon which the symphonic poem and the *Leitmotif* can stand with any hope of safety. It is the ground upon which Beethoven placed his pastoral symphony when he wrote over it, "*Mehr Ausdruck der Emp-*

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findung als Malerei,"—more an expression of emotion than portraiture. If we go back to the earliest programme music, we find that it does not stand the application of these principles.

Music was not yet free from the shackles of the ecclesiastical scales, and the ecclesiastical spirit still controlled her utterance. All the great composers of the day failed comparatively in emotional writing the moment they attempted anything that was not religious. Bach's "St. Matthew Passion" will live forever; but his instrumental programme pieces are only musical curiosities.

The very moment that one attempts to paint details in music, text becomes necessary. The domain of absolute music is transcended, and we must have the choral symphony, the cantata, or, best of all, the opera.

It has often been said that Bach was the father of programme music; but in the face of Froberger, Kuhnau, Couperin, and Knecht, with his two labelled symphonies, it would be better to drop this assertion. Those who are unacquainted with this composition of Bach's will find food for reflection in the composer's programme. The first number is labelled, "Persuasion addressed to friends that they withhold him from the journey"; the second, "A representation of the various casualties which may happen to him in a foreign country"; third, "A general lamentation by friends"; fourth, "The friends, seeing that it cannot be otherwise, come to take leave"; fifth, "Aria de postiglione." Dr. Spitta adds, with dry humor, "When the carriage has driven off, and the composer is left alone, he takes advantage of his solitude to write a double fugue on the post-horn call." Delightful consolation!

Can one fail to discern how the whole spirit of programme music was misconceived by the masters of the first half of the eighteenth century, including the great Sebastian? Kuhnau did the most surprising things, such as writing recitative without words for the clavier in his vain efforts to transform that modest instrument into a dramatic singer. Bach must have felt that his attempt to make the clavier catalogue the accidents that might happen to his brother in a foreign land was a failure. At any rate, he did not pursue the study of programme music. It was not in the line of Bach's development anyhow.

The truth of the matter lies just here: No composer can convey a definite descriptive communication to his hearer in music. He can reveal his mood

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and reproduce it in the sympathetic auditor; but that is as far as he can go. He can be gay or sad, calm or stormy, peaceful or heroic; and he can make the hearer share his feelings. But the very moment he desires to say to his hearer, "I am sad because my only brother has gone to China," he must put that fact in words. For the hearer's idea of sadness on account of the absence of a brother may be very different from that of the composer, and the former in that case will fail to comprehend the latter. It is here that a key is needed, either of text or of knowledge of the causes producing the emotional conditions under which the music was written. Without a key the hearer is as helpless as he would be in the presence of a Bayreuth *Leitmotif* divorced from its text.

If Wagner had written a theme designed to express the sorrow of the Volsungs, and given it to us dissociated from its dramatic text, we should recognize its marvellous melancholy; but we could go no further. Herein lies the only possible justification, as I have intimated, of the *Leitmotif*. It is explained by the very text whose meaning it intensifies and illustrates. Just as the intonations of the human voice betray the feelings that lie behind words, so does Wagner's leading motive, substituted for the spoken tone, throw warmth and influence into his text. But without the text the meaning of the motive would remain a secret in the composer's breast, because it would be beyond his power to make music anything but subjective. This must not be understood as a declaration of belief that every time a *Leitmotif* is repeated the text should accompany it. The explanation once given should suffice to make the theme significant through the drama.

What are we to think, then, about orchestral music and piano compositions? What becomes of our theories about being faithful to the intentions of the composer? The truth is that, unless the composer has left us some indication of his design, we are limited to such knowledge as can be obtained from the internal evidence of the music, and that, as seems to be pretty thoroughly established, is only of a broad and general nature. Who has solved the riddles of Beethoven's last quartets and sonatas? Their interpretation must rest upon a sympathetic study of the emotional life of the composer at the time when they were written. Tell us what Beethoven suffered or dreamed while he wrote any one of these works, and you have offered us a key to his meaning. To play those works in such a way as to reproduce in the hearer something of the emotional life of the master at that

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time is to approach as nearly as any human being can to carrying out the composer's intention. It is to vindicate the influence of music and to establish its spirituality. It is to demolish the transcendent rubbish of Tolstoï, on the one hand, and the rhapsodical idiocy of rainbow and sunshine discoverers, on the other. It is to establish the intellectuality of the tone art, and to demonstrate that materialism cannot debase it.

It is in this spirit that we must approach the symphonic works of Robert Schumann. We must examine them in their relation to the composer's life, and look upon them as in some measure a record of his emotional experience,—not necessarily written under the stress of the emotions which they express, but designed in calmer moments to paint the composer's heart for us. If there be any notable end to be gained by a continuance of the classic inquiry into the nature of the true, the beautiful, and the good, then there is a profit in the thoughtful study of Schumann's music.

To be sure, standards of judgment vary. One man says all music should be beautiful; but he does not know what "beautiful" is, and he shares this elementary ignorance with Thales, Heraclitus, Plato, Aristotle, Plotinus, Sir William Hamilton, Ruskin, Spencer, Voltaire, Diderot, Kant, Wieland, Vischer, Schopenhauer, and Oscar Wilde, all of whom tried to define the beautiful with conspicuous lack of success. Another man—and he, be it noted, is always a rabid Wagnerite—abides by the dictum of Jean Jacques Rousseau, "Le tout est beau, parceque tout est vrai," which assertion crumbles into absurdity in the presence of a brownstone house or a canon by Jadassohn. But the Schumann emotional programme music is both beautiful and true, and, measured by the standard of either man, must be pronounced good, if not great.

The composer fell into this way of writing early in his career. His great sensibility, keen and subtle perception, strong sense of humor, and vivid imagination rendered him incapable of writing music simply for music's sake. His wealth of impressions found utterance in what he wrote. It prevented him from succeeding as a writer in the sonata form. He could not shut himself up within the boundaries of a formula. He never wrote a great work in the sonata form until he saw how that form could be made to bend and yield to his wishes, as it did in the C major and D minor symphonies. But his programme music for the piano was a revelation. It not only revealed the tendencies and wonderful powers of Schumann's

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creative gifts, but it discovered to the world new possibilities of expression in the piano. Schumann began his career as a pianist. He understood the instrument, and knew how to make it speak his language. That he invented for it a new manner of speech will be apparent to every student of the technique of the instrument. But he did more than that. He gave the piano new thoughts to utter. The instrument which had been a prattling babe in the hands of Scarlatti, a singing boy in the hands of Mozart, a hero and a prophet in the hands of Beethoven, became a poet in those of Schumann.

We may say what we will of Beethoven's sonatas,—and to the writer they have always been the greatest music written for the piano,—but we must bear in mind that they are great as music pure and simple, not especially as piano music. Through them the piano utters thoughts never before uttered by it; but its language, its vocabulary, remains the same. Beethoven invented no new figures. Therefore, he was not essentially a developer of the instrument. Schumann not only said new things, but said them in a new way. He enriched the vocabulary of the piano a thousand-fold, and opened the way for later writers to produce effects which were previously unknown. Together with Chopin, his twin giant, he revolutionized the rhetoric of piano music. Beethoven had thundered his Areopagitica through the piano,—had made it the mouthpiece of his great cries for human liberty. Schumann and Chopin were no orators, as Beethoven was; but they were poets, and they sang together as the morning stars did, "or ever the earth and the world were born."—*From "Preludes and Studies," by W. J. Henderson.*

(To be concluded.)



Symphony No. 4, in D minor, Op. 120.

Schumann, 1810-1856.

*Introduction (adagio non troppo).*

*Allegro.*

*Romance (adagio non troppo).*

*Scherzo.*

*Finale (allegro).*

The year 1840 has been called Schumann's "Year of Song," because it was marked by an almost unbroken series of beautiful lyrics. It was Schumann's habit to change suddenly from one form of composition to another, and to pursue the new for a while with great vigor. Thus in 1841 we find him for the first time essaying the symphonic. Years before, when a student at Heidelberg, undecided between the professions of law



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and music, Schumann wrote to Wieck, his former pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know, as I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Schumann's first published symphony (B-flat), notwithstanding "lovely imperfections," marked in him a great advance in the technique of composition. It was immediately followed by the Overture, Scherzo, and Finale, Op. 52,—which is a symphony without a slow movement,—and the D minor symphony played to-day. Because of his dissatisfaction with the original draft of the D minor symphony, Schumann did not immediately publish it. Evidently, this dissatisfaction was a second thought; for, on Jan. 8, 1842, he writes to a friend: "The two orchestral works — a second symphony, and an Overture, Scherzo, and Finale — which were performed at our last concerts were not as successful as the first. It was really too much for one time, I think; and then they missed Mendelssohn's direction. But it's no matter. I know they are not at all inferior to the first, and must succeed sooner or later." The MS. of the D minor symphony was not published until 1851. Meanwhile, two other symphonies appeared in print,—the G minor and the E-flat,—and are known, as is the D minor, by the numeral of their publication, not of their composition. The changes Schumann made in the D minor symphony were confined to the wind parts, excepting that a part for the guitar in the *Romance*, which gave that movement more the character of a serenade, was rejected as of doubtful effectiveness in combination with the other instruments.

The distinctive feature of this symphony is expressed by its title, "Symphony No. 4, D minor: *Introduction, Allegro, Romance, Scherzo, and Finale*, in one piece." There are no pauses between the movements; and there is so pronounced a connection between them maintained by the recurrence of themes that the impression of the work is that of a single piece of

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music. Before Schumann, examples of the merging of movements are found, but the bond between them, caused by what one writer has called "a partial community of theme," is an invention of Schumann's. Theorists dispute its value, but Mendelssohn in his "Scotch" symphony adopted it.

There follows an analysis by E. Prout of the D minor Symphony :—

#### First Movement.

"The principal subject of the *Introduction* (*adagio*) is given out by the violas and 'cellos. It is very curious that in only one of Schumann's four symphonies does he begin with the common chord. The displaced accent of the commencement is an instance of a characteristic of the composer. The theme of the *Introduction* is not developed at any great length; toward its close a semi-quaver figure is introduced in the first violins, which is to play a leading part in the subsequent *Allegro*. Four bars before we reach this movement, the time is changed to 2-4, and gradually quickened till we reach the first movement proper of the symphony. The principal theme of this movement is, it must be confessed, not a very attractive one. The first bar may be considered, so to speak, the keystone of this movement. Trite and uninteresting as it is, it follows us relentlessly,—now in the bass, now in the middle, now in the upper parts, now in the passages of imitation; till, when we reach the end of the movement, we hardly know whether to feel aggravated at its pertinacity, or astonished at the effect produced by such an unpromising subject. After a perfect cadence for full orchestra at the fourteenth bar, the customary passages of transition to the key of F, the relative major in which, according to rule, the second subject should enter, are introduced. These are founded on imitative passages, on a figure nearly resembling the first subject; and a similar figure again is met with in the second subject itself. The continuation of this subject is very charming, and from this point, till we reach the close of the first part of the movement, the interest goes on increasing. A vigorous *forte* for the whole orchestra brings us to the usual repeat of the first portion; and then comes the most curious part of this *Allegro*.

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From this point to the end of the movement, we find nothing but what is commonly called the 'free fantasia.' It would be very interesting to find out how many of the hearers of this symphony have ever noticed that neither the first nor the second subject ever recurs in the latter part. The music is almost entirely constructed of new material, to which the opening bar of the first theme mostly serves as accompaniment; and such unity of character is given to the whole by this means that it is doubtful if one hearer in a hundred has detected the irregularity of the form. Before quoting the two chief episodes on which this second part is built, a curious orchestral 'dodge' (if the colloquialism may be pardoned) deserves mention. Schumann wants an *arpeggio* in the bass of two octaves, in semi-quaver triplets, beginning from the lower B-natural. Such a passage would be impracticable for the ponderous double-basses, and the low B is not in the compass of the violoncellos: so he makes the former instruments touch the first note lightly, and then joins the violoncellos on at the D-sharp. A similar passage is repeated in various keys, and at last we are brought to D-flat, in which tonality, so remote from that of the movement, the first principal episode is introduced *fortissimo*. We shall find this theme later, as the subject of the *Finale*. After a half-cadence in B-flat minor, the whole passage is repeated with some changes in the modulations, and entirely different orchestration,—the bold, almost rugged subject being now given to the strings, and the answering semi-quavers to the wood instruments. A pause on the chord of C, the dominant of F minor, leads to the second principal episode in F major, of a character as strongly contrasted with what has preceded as can well be imagined. From this point to the end of the movement, about forty pages of the score, we meet with these two episodes presented in various forms; and near the close the second of them appears in quite a new dress, given out in D major with imposing power by the full orchestra."

#### Second Movement.

"The succeeding *Romance* is the gem of the whole work. The connection with the preceding movement is made by one chord. The first *Allegro* closes in D major, and the *Romance* begins with the chord of D minor, sustained by the wind instruments. This chord is not the tonic, but the sub-dominant of the new key, another instance of our composer's habit of

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beginning a movement out of the key. The chief subject of the *Romance*, given out by the oboe and 'cellos, is simplicity itself.

"The reader can mentally complete the score by bearing in mind that the clarinets and bassoons play *staccato* chords in unison with the strings. At the close of this first statement, a short phrase is given by the violas against the holding E, as a sort of echo, and then follows a passage of ten bars taken from the opening *Introduction*,—a device of Schumann's for giving unity to the entire composition; after which the first phrase of the *Romance*, given as before to the oboe and violoncello in octaves, leads to the middle portion of the movement. The music suddenly modulates into D major; an entirely new and most elegant subject is introduced, given principally to the strings in six parts, the violoncellos being divided and separated from the double-basses; while a solo violin plays a graceful variation in triplet semi-quavers on the principal melody. After this beautiful episode, the first subject is resumed; but it is now a fourth higher than before, being in D minor and ending in A. Three quiet chords of A major conclude this lovely movement, the only fault of which is that it is too short."

### Third Movement.

"The *Scherzo* opens with a somewhat heavy subject for the full orchestra without trombones, which instruments are silent throughout the movement. The strong accents, almost *jerks*, on the second beat of the bar in the last half of the subject produce a harsh, heavy effect, quite incompatible with the lightness which is generally associated with our idea of a *scherzo*. The second part is more flowing, and contains interesting passages of imitation; and, after the customary resumption of the first theme, we find another innovation of Schumann's in the form. The usual plan would have been to bring the *Scherzo* to a full close in its proper key of D minor. Instead of this, our author for the *first* time repeats the whole of the opening sixteen bars quoted above, leading back to the second part from the half-close in A major; and it is only for the *second* time that we find the cadence in D minor which we expected to meet at first. The quiet trio in B-flat which follows is in strong contrast with the robust and energetic character of what has preceded, and is most characteristic of the composer. The modulations in the second part of this trio are highly effective, especially one unexpected transition to the key of G-flat. At the close, Schu-

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mann repeats the experiment he has just tried with the *Scherzo*,—of using the half-close for the first time and reserving the full cadence till the second time. The *Scherzo* is then resumed, after which we meet with still another novelty of form. The trio begins once more ; and one naturally expects that we shall hear it all again, after which a second repetition of the *Scherzo* will conclude the movement. This form had been already employed by Beethoven in his symphonies in B-flat and A. But Schumann does nothing of the kind. Half-way through the trio, the orchestra seems to waver. A sudden indecision seizes them. They go on with the subject, but in a faltering manner, and interrupted by short rests. The music gradually dies away ; and Schumann, with his charming German (so much fuller of meaning than a mere *diminuendo*) writes ‘immer schwächer und schwächer’ (ever weaker and weaker) over the parts. Everything seems coming to a standstill, when a fresh burst of melody from the wind instruments leads almost immediately into the *Finale*.”

Fourth Movement.

“This last movement is preceded by a short introduction, in the very first bar of which whom should we meet with but our old acquaintance, the first bar of the *Allegro*, accompanied by a *tremolo* of the strings, and holding notes for the wind. A series of short phrases from the brass, almost of a recitative order, with *tremolos* still continued for the violins, and the semi-quaver phrase, which will not be denied admission, form the chief features of this short introduction in D minor, which, with a pause on the dominant seventh, leads to the *Finale* proper. The opening bars will be recognized as almost identical with the first two episodes met with in the second part

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of the movement. Immediately after the full cadence on D, a new subject is introduced, of which considerable use is made subsequently. Curiously enough, this theme, of one bar merely, is not at all original, being found in the 'Dona nobis' of Haydn's Coronation Mass, the resemblance being further heightened by the figure of accompaniment for the second violins. The second subject also is not original,—a rare thing with Schumann,—as it bears an extraordinary family likeness to a well-known passage in the *Larghetto* of Beethoven's symphony in D. Another hint from the first movement of the same composer's symphony in A occurs near the close of the first part,—a series of dissonances of the second resolved upwards against a bass rising diatonically. Such coincidences are probably accidental, or at most due to the unconscious influence of Beethoven upon Schumann; and they are mentioned not in disparagement of the younger composer, but simply because they are curious enough to be worth noting.

"The first part of this *Finale* is repeated, like the ordinary first movement of a symphony, which in its general form it resembles; and the free *fantasia* which follows is singularly dry and labored, and one of the least interesting parts of the work. Oddly enough, at the end of this portion it is the *second* subject, and not the *first*, which we meet with. The first subject, in fact, never recurs at all. Did Schumann feel that he had given enough of it in the earlier part of the symphony, or was it merely a freak on his part? After a full repetition of the second subject, we reach a somewhat long *coda*, in which a new melody is treated. This, however, is soon abandoned. The time becomes quicker; and, after a pause on the chord of the diminished seventh on G-sharp, a short *presto*, with much bustle for the strings, closes the symphony somewhat abruptly."

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c <i>Mendelssohn</i> . . . . .	Venetianisches Gondellied
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d. Richard Heuberger, . . . . . Ein Bettlerpärchen  
e. Robert Franz, . . . . . Ständchen  
f. Schumann, . . . . . Provençalisches Lied

2. Vieuxtemps, . . . . . Fantasie Caprice for Violin

3. Brahms, . . . . . { a. Geheimniss  
b. Therese  
c. Ständchen  
d. Wiegenlied  
e. Des Liebsten Schwur  
f. Vergebliches Ständchen

Soli for Violin.

4. { a. Spohr, . . . . . Adagio from the Concerto No. 9  
b. Miska Hauser, . . . . . Hungarian Rhapsody

5. { a. R. de Koven, . . . . . Indian Love Song  
b. Tschaikowsky, . . . . . Beim Tánze  
c. Richard Strauss, . . . . . Serenade  
d. Jensen, . . . . . Am Manzanares  
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For the best Libretto for a Grand or Comic Opera (Opera Comique)	500
For the best Symphony	500
For the best Oratorio	500
For the best Suite or Cantata	300
For the best Piano or Violin Concerto	200

## GENERAL CONDITIONS.

1. Each work must be in manuscript form and absolutely new to the public.
2. Its merits shall be passed upon by a special jury of five or more competent judges.
3. The works to which the prizes shall be awarded shall be made known to the public under the auspices of the National Conservatory of Music of America, whose operatic conductors, vocalists, instrumentalists, choral forces, etc., insure an ensemble that must add largely to the effectiveness of the compositions.
4. The National Conservatory of Music of America reserves the right to give three public performances of the works to which prizes shall be awarded: these shall afterwards be the property of composers and authors.
5. Manuscripts shall be sent for examination, to the above address, between September 1 and October 15, 1892. The award of prizes will be made on or about November 15, 1892.

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## PROGRAMME

OF THE

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FRIDAY AFTERNOON, MARCH 11, AT 2.30.

SATURDAY EVENING, MARCH 12, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES.

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SAMUEL KAYZER,

President Chicago Conservatory of Music.

# Nineteenth Rehearsal and Concert.

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Friday Afternoon, March 11, at 2.30.

Saturday Evening, March 12, at 8.00.

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## PROGRAMME.

Beethoven - - - - - Overture, "Lenore, No. 2"

Beethoven - - - - - Concerto for Pianoforte, No. 5, in E-flat

Allegro.  
Adagio un poco mosso.  
Rondo (Allegro).

Schumann - - - - - - Symphony No. 4, Op. 120

Andante con moto - Allegro di molto.  
Romanza.  
Scherzo - Largo - Finale.

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Overture, "Lenore No. 2."

Beethoven, 1770-1827.

The chronology of the four overtures to Beethoven's only opera of "Fidelio" is not indicated by their numbers. The overture which was written last, in 1814, is known as the "Overture to Fidelio," and is played to introduce the opera. While what was in reality the third "Leonore" overture (written for a performance of the opera at Prague, in 1807, which did not come off) is called "Leonore" No. 1; the first "Leonore" (1805) being styled No. 2; the second and greatest "Leonore" (1806) is the one known as No. 3. The three "Leonore" overtures are written in the same key, and have much that is related, especially Nos. 2 and 3, the colossal third being a masterly elaboration of the second, while the overture to "Fidelio" is in another key (E), and no allusions to the music of the opera or the preceding overtures are found in it. The entire spirit of

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the music of the “Overture to Fidelio” is different: all is glad and joyful from beginning to end. The horns and clarinets have the gayest tunes, and utter them gayly, the very opposite to the serious grandeur and passion of the greater “Leonore” overtures.

Beethoven’s only opera—the words adapted by Joseph Sonnleithner from Bouilly’s “Lénore”—was composed in the summer of 1805, and first performed at the Theater an der Wien on Wednesday, November 20, of the same year: it was repeated on November 21 and 22, and then withdrawn. Napoleon had entered Vienna on the 13th of November, and the repetition of the opera, then known as “Leonore,” was given before French officers. The work was a practical failure, and Beethoven withdrew it. Efforts to induce Beethoven to abbreviate it were finally successful: his friend Breuning reduced the *libretto* to two acts, and Beethoven shortened several of the musical numbers. The revised version was played twice at the Imperial Theatre, Vienna, on March 29 and April 10. It proved acceptable to the public; but Beethoven thought himself the victim of intrigue, and, as he had agreed only for a share of the prophets, he once more withdrew the work. Nothing more is heard of the opera until 1814, when, newly revised by Treitschke, it was produced on May 23 at the Kärnthnerthor Theatre as “Fidelio”: the overture was that of “Prometheus,” but on the 26th the overture to “Fidelio” was played for the first time. An anecdote bearing on the origin of the new overture (“Fidelio”) is related by Treitschke:—

“The rehearsals began in the middle of April, although much was still

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incomplete. The first performance was announced for the 23d of May. The full rehearsal took place on the 22d, but the overture was still in the brain of the composer. The orchestra was therefore summoned to a final rehearsal on the morning of the day of the performance. Beethoven did not appear. After waiting some time, I went to his rooms, and found him in bed and sound asleep, a tumbler of wine with biscuit in it on the table, and the sheets of the overture scattered over the floor and the bed. The candle had burned completely out, and it was evident that he had been working very late. It was obviously impossible to get the overture ready by the evening, so that the 'Prometheus' was played instead, and a notice posted that, owing to unavoidable circumstances, the new overture must be postponed."

"The Leonore overture No 2 opens *adagio* in the key of C, in a style which at once rivets the hearer. The strings and the wood band descend the scale in a mighty unison, the descent being interrupted by a repetition of the three opening notes after a pause. A modulation then takes place into the key of A-flat; and the well-known air of Florestan, which he sings in the dungeon at the beginning of the second act of the opera, is heard in the clarinets. This beautiful theme is then treated by the orchestra, until, after a grand crash by the whole band, given twice, a succession of very loud detached chords, and a descent of the basses as if into the very depths of Florestan's dungeon, the quick movement of the overture, *allegro*, begins. The theme of this—not to be found in the opera itself—is

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highly original and characteristic: its agitated character is very appropriate to the story; and it is cunningly contrived, as is often the case with Beethoven's themes, to admit of being subdivided, and minute portions of it employed as independent though subsidiary themes. The phrase which springs out of it is much employed as an independent figure. A very fine and telling effect is produced by a rhythmical *pizzicato* melody in the depth of the basses, with part of the first subject proper of the movement as an accompaniment, and a delicate little figure in the flutes and oboes. This *pizzicato* melody, without much stretch of imagination, might represent the bad thoughts of Pizarro, steadily fixed on his intended victim through all the circumstances of the story. The whole passage is beautiful, and is the more interesting because it was cut out by its author in the subsequent revision of the work. Florestan's air, which we have already heard in the introduction in the form in which it occurs in the opera, reappears in different notation as the "second subject" of the movement, and is first heard in the bassoons, oboes, and 'cellos, and in various other ways, each time accompanied by the strings in triplets, and associated with a melodious figure.

The whole of this quick movement is of the most tumultuous and impetuous character, vividly reflecting the conflicts and troubles which form the subject of the drama, while the frequent recurrence of the air of Florestan in some part or other of the orchestra connects it materially with the opera. This protracted conflict at length results in another direct reference

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to the drama by the introduction of the trumpet call,\* which in the opera announces the arrival of the Governor. Both here and in the piece the trumpet is played behind the scenes, and its effect is always fresh and startling, here particularly so. The quick passage in the strings immediately preceding it, suddenly hushed as the trumpet sounds, is very impressive. The trumpet (in E-flat) is twice heard; and after each blast there are a few bars for the general orchestra, the second of them remarkably fine and solemn, with a rhythmical figure in the bassoons and horns. This last passage has been discarded by its author in his final revision of the overture, when he improved the trumpet part by changing it from E-flat to B-flat. It is here followed by Florestan's air *adagio* (3-4), in the wind instruments alone. The conclusion of these few bars of *adagio* is eminently original and characteristic of their author. The air leaves off just before its final note. Then there is a pause, the first violins in faintest whisper repeat the concluding notes of the flute (*a, a*), and then, resuming their former pace, dash, *allegro*, into a remarkable scale passage. In this they are joined, one by one, by the rest of the strings, and by the wood instruments, until the whole orchestra bursts, *presto*, into the crash of the *finale*. The concluding portion is but short: it consists of the first theme of the

\*The critics ridiculed the *fanfare*, when the opera was first brought out, calling it a "post-horn solo." Discussion among *littérateurs* regarding Beethoven's intention in repeating the trumpet signal in the dungeon scene, which is embodied in the overture played to-day, has brought forth the following note from Beethoven's biographer, Mr. A. W. Thayer, sent from Trieste, March 5, 1888, to the New York *Tribune*: "What was the traditional *più forte* in the repetition of the trumpet signal in Beethoven's Leonore overtures? As given in 1805-06, the closing scene was down in the dungeons of the prison. When the first signal is given, it is heard faintly because all the doors and passages are supposed to be closed. On the repetition these are all open, and the crowd is rushing down into the vaults. The increased loudness of the trumpet shows Pizarro that the time to commit the murder is now passed. Years ago I had a long talk with Otto Jahn on this *finale*, and we came to the conclusion that so much lovely music is lost by the change from the dungeons to the court that, on the whole, it would be better to restore the old form."

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*allegro* in half-notes (quavers instead of crochets), and of a new phrase in the wind instruments of a very rapturous character, which brings the work to a triumphant termination.

Concerto for Pianoforte, No. 5, in E-flat.

Beethoven.

*Allegro.*

*Adagio un poco mosso.*

*Allegro.*

The fifth, last, and greatest of Beethoven's concertos for the pianoforte was composed in 1809, and published in 1811, under the description, Grand Concert pour le Pianoforté avec, accompagnement de l'Orchestre, composé et dédié à Son Altesse Imperiale, Rudolphe, Archiduc d'Autriche, etc., par L. van Beethoven. Œuv. 73." It was in 1811, also, that the work was first publicly played, the executant being Schneider, the place Leipzig. But the concerto's real *début* may be said to have occurred in Vienna, where, two months afterward, it was performed under Beethoven's own eyes—not in his hearing, unhappily—by the master's pupil, Carl Czerny. The occasion, inasmuch as it sought to aid a charity by means of a very miscellaneous entertainment, can hardly be considered worthy the grandest of all symphonies with pianoforte obligato; but such works are ever superior to circumstances, and the time was not long before the concerto found itself undisputed chief of all its kind. He must be bold,



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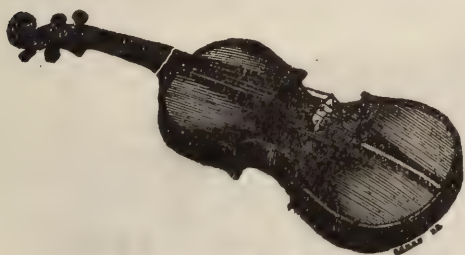


indeed, who would now venture to question the supremacy of this magnificent example of Beethoven's second manner.

"There are some works," writes Sir George Grove, "in which the poet, the painter, or the sculptor has, by common consent, reached the very summit of his art, and on which there is only one universal verdict of applause. Such are the 'Madonna di San Sisto,' the 'Venus of Milo,' Milton's 'Lycidas,' and Wordsworth's 'Ode on the Intimations of Immortality.' And such, to speak of an art which is not less great or abounding in masterpieces than either of the others, is the E-flat concerto of Beethoven." This witness is true; and we may take it as a universal verdict, strengthened by the silent testimony of the composer himself. That great suspicion attaches to an author's estimate of his own works, a long catalogue of examples might be cited to prove. But, after making due allowance on this score, the fact is significant that Beethoven never succeeded in giving his fifth concerto a successor. In all other departments, that of opera excepted, he labored to the end, even contemplating a tenth symphony; but, while in the plenitude of power, he ceased to write pianoforte concertos. Did he feel, on trial, that all had been done that could be done,—that his latest work might go forth as, in its way, the ultimate expression of his genius? And may we regard the fact as the master's own most powerful evidence to the splendor of his achievement?

In beginning the first movement,—*allegro*, E-flat,—C,—Beethoven departs farther than into the concerto G (No. 4) from the orthodox rule which that

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work was the first to break. There, as no amateur requires telling, the solo instrument starts with an announcement of the leading theme, after which the *tutti* follows in regular form. Here the pianoforte, instead of merely giving a "cue" for the orchestra to follow, enters in regal style, asserting its distinctive genius and character by sweeping *arpeggios* and rushing scale passages, which extend from end to end of the keyboard. Nothing can be more grandiose and important. Undoubtedly, Hauptmann is, to a certain extent, right when he styles the concerto a "symphony with pianoforte obligato"; but, at the outset, there can be no question as to which is supreme, the solo instrument or the orchestra. The pianoforte dominates; and we bear the fact in mind even when, as after the introductory bars, it is for a long time silent. All the leading themes are unfolded by the *tutti*, and in this connection should be noticed, beginning with the principal given out by the first violins. The first subject having been repeated by the wind, the violins develop it further; and, shortly after, the second theme enters in E-flat minor, to afford not only a happy contrast, but an interesting example of the employment of one rhythm in the melody and another in the accompaniment. Subsequent to the repetition of this subject by the wind, imitative use is made of the "turn" in the opening bar of the first motive, which should be remembered as supplying the key to some important parts of the movement. Another feature worthy of note is the beautiful subsidiary theme (violins). At this point, the pianoforte, after a brilliant chromatic scale passage, gives out with emphasis the first bars of the leading theme, which supplies material for a brief solo prior to the enunciation of its subordinate. The fantasia portion of the movement now

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begins, use being chiefly made of passages from the leading theme. Much of high interest in this development must be reluctantly passed. Following the remarkable sequential passages, familiar to musicians, is a brilliant cadenza for the pianoforte, leading to the reappearance of all the subjects in order. The cadenza is approached in grandiloquent style, orchestral passages in march rhythm being interspersed with brilliant *arpeggios* for the solo. Beethoven, however, does not leave the performer to extemporize a cadence of his own, but gives the following express direction, "Non si fa una Cadenza, mas' attacca subito il seguente." The sequel is entirely novel in character, being really a cadence with orchestral accompaniment, the horns having the second subject, while the strings make repeated allusions to the first. Eventually, the entire orchestra joins, and so the movement advances in triumph to its *coda*. Such, in merest outline, is this magnificent *allegro*. Pope somewhere observes:—

"Whoever thinks a faultless piece to see  
Thinks what ne'er was, nor is, nor e'er shall be."

Pope is wrong.

*Adagio un poco mosso* (B major, C). Musicians will not require to be told that the key of this movement has a near relationship, enharmonically, to that of the preceding *allegro*; nor need it be pointed out that the change, taken together with the character of the opening theme, secures a very impressive effect. We look for a real Beethoven *adagio* when a solemn *meaning* subject falls upon the ear. With unfailing grace and beauty, the pianoforte proceeds to vary this theme, till at last it slowly dies away on a tonic pedal. The return to E-flat and its sequel, introductory to

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the final movement, and suggestive of its leading theme, is one of the master's characteristic surprises.

After this "pause," the rondo (*allegro*, E-flat, 6-8) is at once attacked by the pianoforte in most spirited fashion. The brilliant, exciting, and masterly development of the subjects cannot, out of regard for exigencies of space, be here shown. It is necessary, however, to draw attention to the remarkable episode for pianoforte and drum which leads directly to the *coda*. Students of Beethoven well know his partiality for the *tympani*, and that he was the first to bestow upon them the dignity of a solo instrument. The present is an admirable instance of such favor, the drums sustaining the rhythm of the horns and trumpets, while the pianoforte, *diminuendo* and *ritardando*, has a sequence of chords. The *coda* is short, but emphatic, putting a worthy climax to a glorious work. (London Philharmonic Society programme.)

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Schumann began to paint his soul-pictures as early as 1831, when he finished "The Papillons." It is not necessary to remind music lovers of the beauty of these short pieces. It has been well said that in some of these there was no great significance, but an exquisite poetic idea underlay their arrangement. It has been well said, also, that the rhythm of

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the profoundly beautiful waltz marks the time of the hearts rather than of the feet of the dancers. This was to be expected of Schumann, and we should not go far astray, probably, if we accepted that waltz as marking the beat of the composer's own heart; for it is impossible to avoid perceiving that the originality of Schumann's music is the result of his constant endeavor to express his own soul. You can trace his attempts through such piano works as the "Davidsbündler," op. 6; "Carnival," op. 9; "Fantasiestücken," op. 12; "Scenes from Childhood," op. 15; "Vienna Carnival," op. 26; "Album for Youth," op. 68; "Forest Scenes," op. 82; "Album Leaves," op. 124. Yet we know that Schumann did not wish these compositions to be accepted as programme music in the older sense. He held his hearer down to no binding schedule of scenes and incidents. He preferred to give a title which hinted at his ideas, and then let his music awaken the hearer's emotions.

That Schumann felt his own power, that he realized that a new force was making itself known in German music, can hardly be doubted. In his critical writings the composer gave utterance frequently to words of much significance. In one place he says: "Consciously or unconsciously a new and as yet undeveloped school is being founded on the basis of the Beethoven-Schubert romanticism,—a school which we may venture to expect will mark a special epoch in the history of art. Its destiny seems to be to usher in a period which will nevertheless have many links to connect it with the past century." His feeling that he was destined to be one of the

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singers of this school is shown in a letter written to Moscheles in 1836, wherein he says, "If you only knew how I feel,—as though I had reached the lowest bough of the tree of heaven, and could hear overhead, in hours of sacred loneliness, songs, some of which I may yet reveal to those I love,—you surely would not deny me an encouraging word." Can we not perceive in these words the yearning of a great soul for self-expression?

The time came. Stimulated by the enthusiastic resolution with which he entered upon the defence of all that was noble in art in the *Neue Zeitschrift für Musik*, his imagination began to embody the indefinite emotions of his soul. It was in the years 1836 to 1839, when he had well mastered the routine of journalistic labor, that he poured out those immortal piano works, including the Fantasia in C, the F minor sonata, "Kreisleriana," and "Faschingsschwank," which have made his name dear to all lovers of piano music. Now he realized that he could express his inner self: "I used to rack my brains for a long time," he writes; "but now I hardly ever scratch out a note. It all comes from within, and I often feel as if I could go playing straight on without ever coming to an end." But it was in 1840 that he began to pour out his heart in a new manner. It was in that year that his struggle for the hand of Clara Wieck came to its victorious close. As the man beheld day after day the unshaken steadfastness of the woman who loved him in the face of all opposition, he felt that the piano, marvelously as he himself had increased its power of speech, could not embody his emotions; and he turned to the oldest and most flexible instrument, the human voice. In the year 1840 Schumann wrote over one hundred songs, of which the world never tires and probably never will; for their romantic self-expression is so broad, so human, that they will stand for all time as the soul-hymns of men.

The artistic development of Schumann is so indisputably the result of his life up to this point that we are not surprised at his next step. The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works. The first of these was his B-flat symphony (opus 38), which was produced at the Leipzig Gewandhaus, under Mendelssohn's careful and



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sympathetic direction, on March 31st. The other two were produced on December 6th. One was the work now called "Overture, Scherzo, and Finale," which, it is said, Schumann originally called "Sinfonietta." The other was the immortal D minor symphony, now known as the fourth. It was not a great success at its first production, and Schumann was dissatisfied with it. He rescored it, filling in the brass especially, so that the best critics are now generally agreed that it is somewhat thick and clouded. Joseph Mosenthal, who has seen a copy of the original orchestration (in the possession of Johannes Brahms), says that it is much more clear and delicate. The failure of the effect of the original score was due to the weakness of the strings in the orchestra. It is necessary to bear these facts in mind in order to get a proper idea of the emotional contents of the D minor and C major symphonies, of which I propose to speak particularly as embodiments of Schumann's inner life. The B-flat symphony, which preceded the D minor in the same year, is Schumann's spring symphony. He even intended at one time to give it that title, and it is generally so called. It is full of the spirit, the gladness, the buoyancy of that happy season, beloved of poets and musicians.

Do you know that wondrous time when spring buds into summer, when the timid tinge of the half-blown leaves bursts into a triumphant splendor of emerald, when the wild orchids lift their heads among the woodland hollows, when the busy hum of bees begins around the vine-clad porches, and the great sun, rolling in dazzling majesty across our deep-blue northern

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skies, sends new currents of life bounding through the veins of plants and beasts and men alike? It is not the "early spring," of which so many youthful poets carol, but that later spring that merges into summer, and is the new-crowned glory of the year. It is of such a season that Schumann's D minor symphony sings,—of such a season, not among the birds and brooks and flowers, but in the infinite universe of a man's heart. It is Schumann's nuptial hymn, the "Io triumphe" of love victorious and manhood blessed.

The question may now be asked, and it is very pertinent, whether this repetition of themes is a confession of weakness on the part of the composer. Does it mean that he is not able to invent new melodies for each new movement? Or does it mean that he is able to produce melodies which will bear extended discussion? I fancy this question is not so very difficult to answer after all. The thoughtful student will readily perceive that it speedily resolves itself into a question of fact: Do the ideas which are repeated bear the repetition and elaboration?

If the recurring melodies strike the mind with fresh force at each re-entrance, if they gain in beauty and significance with elaboration, the composer is justified in repeating them for the sake of euphonious effect alone, without regard for deeper æsthetic considerations. Schumann's D minor is the most conspicuous example of a symphony written in this manner. Does it weary the hearer to find a theme of the first movement used as the foundation for the *finale*? I think not. On the contrary, I think that,

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from a purely sensuous point of view, the unfamiliar hearer is always surprised and delighted at the return, and at the new and triumphant modification of the melody.

But we have already seen that Schumann did not use his ideas over and over simply for the purpose of ringing euphonic changes on them. He had a deeper purpose,—one which stamps him as a great musical thinker, and demonstrates that he had explored the resources of music as an emotional language. The character of this C major symphony is, as we have seen, aggressive, resisting, combative. He wrote it when in the heat of a physical and mental conflict. In the light of this fact examine that brazen phrase with which the symphony begins. Surely, this is a challenge, the *fanfare* of the knight entering the lists against fate. It is stern, weighty, and resolute, the expression of the determination of a brave and unyielding spirit. It is simply the Schumann *Lietmotif*, representing through the storm and stress of the symphonic struggle the calm courage of the man. And at the end to what alone does this phrase give way? To a triumphant hymn of victory, a prophetic vision of the composer which was destined never to be realized.

Does the reader think these explanations fanciful? They are no more so than the explanations of Beethoven's third and fifth. They are no more so than those of Wagner's Walhalla or "Wanderer" motives. And the writer does not deem those explanations fanciful in the least. They are logically deduced from substantial data. The explanations of Schumann's D minor and C major symphonies herewith given are deduced in the same

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way; and a suggestion is offered as to the value of the repetition of subjects. The reader, of course, will accept it or not as he chooses. But I may add this: that it has always been, since the days of Bach, the object of composers to express their own souls. Indeed, the endeavor to do this can be traced back to even earlier days in the history of music. No sooner had the mass of contrapuntal learning which had been growing for several centuries reached its height in the hair-splitting and puzzle-building of Okeghem's time than Josquin des Près, his pupil, sought to impart euphonic beauty to his music; and but little later Orlando Lasso was producing music which nobly expressed religious feeling, the only emotional utterance attempted in the art-music of the time. Thenceforward composers developed the emotional element till they reached a comprehension of the great truth that they must look within for their inspiration. As Dr. Henry Maudsley has it: "It is not man's function to think and feel only: his inner life he must express or utter in action of some kind,—in word or deed." Music is the composer's word, and by a thoughtful study of his own mental and emotional states he brings under his survey the entire psychic experience of humanity. The essential characteristic of romanticism in music is the ceaseless endeavor to reveal this inner life. If Robert Schumann was truly a romanticist, as people are in the habit of saying, without much thought about it, then he was trying to disclose his inner self in his music; and the insight given by the composer into his emotional states at the time of the composition of the D minor and C major symphonies justifies the explanations which have been offered.

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took much time to discover the true vocation of programme music, and there are many whose eyes are still blinded. It was reserved for Beethoven to show how the symphony could be made to utter the life of the inner man. It was Schumann's task to teach us a new method of symphonic speech. I suppose the general judgment of cultivated lovers of music will award Schumann the second place among symphonists; yet I often feel that the words of his letter to Kossmaly on another subject would be applicable to this. He says: "In your article on the 'Lied,' I was a little grieved that you placed me in the second class. I do not lay claim to the first; but I think I have a claim to a place of my own, and least of all do I wish to see myself associated with Reissiger, Churchmann, etc. I know that my aims, my resources, are far beyond theirs; and I hope you will concede this, and not accuse me of vanity, which is far from me."

Schumann would have asked no higher meed of praise than to be ranked second to Beethoven as a symphonist. But let us remember, when we set him there, that he had certainly a great claim to a place of his own. The revelations made to us by the scores of the two symphonies which I have discussed lift the curtains from the inner shrine of a genius of the first order.—*From "Preludes and Studies," by W. J. Henderson.*

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“It is well known to students of musical history that after the first performance of the symphony at Leipzig on Dec. 6, 1841, Schumann rewrote it. Those who have never seen or heard the original version have been under the impression that the rewriting was confined wholly to an improvement of the instrumentation. A hearing of the original version shows that, while the most numerous changes are in the scoring, there are alterations in the thematic development, particularly in the last movement, of great importance and benefit to the composition as a whole,—changes which intensify the emotional significance of the symphony and add further proof, were any needed, of Schumann’s whole-souled endeavor to give the world a notable mood picture, drawn from his own emotional experience.

“It is not expedient, indeed it is not practicable without the aid of illustrations, to set before the reader in the columns of a newspaper these changes. The most beautiful of them is the introduction of the opening theme of the first movement as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement. This combination is one of the beautiful evidences of the depth of Schumann’s musical feeling and of his noble ability as a maker of tone-poems with the true romantic spirit. It is true that in some parts of the symphony the original version is preferable because of the lucidity of the instrumentation, a trait which in places is obscured by Schumann’s introduction in the revised version of the easy building-up process of doubling tones in the octave. But, on the whole, the lover of Schumann will discern in the stronger and more sonorous instrumentation of the revised version, as well as in the changes in the music itself, a warmer and more vigorous expression of the composer’s individuality and of his manifest purposes in this particular work.”



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# Twentieth Rehearsal and Concert.

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Friday Afternoon, March 25, at 2.30.

Saturday Evening, March 26, at 8.00.

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## PROGRAMME.

Brahms - - - - - Tragic Overture

Gluck - - - - - Aria from "Orpheus"

Gluck - Reigen Seliger Geister und Furien Tanz, from "Orpheus"

### Songs with Piano.

a Schubert	-	-	-	-	-	-	-	"Liebesbotschaft"
b Schumann	-	-	-	-	-	-	-	"Schoene Wiege meiner Leiden"
c Schubert	-	-	-	-	-	-	-	"Erlkoenig"

Beethoven - - - - - Symphony No. 8

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Soloist, Mme. AMALIE JOACHIM.

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### ... PROGRAMME ...

1. Sonata for Piano and Violoncello, Op. 99, . . . Brahms  
(First time in Boston.)
2. Soli for Violoncello.
  - a. Adagio, . . . . . Tartini
  - b. Warum? . . . . . Popper
  - c. Humoreske, . . . . . Klengel
3. Variations for Piano and Violoncello, . . . Busoni  
(First time.)
4. Soli for Violoncello.
  - a. Sarabande, . . . . . Bach
  - b. Berceuse, . . . . . Cesar Cui
  - c. Tarentelle, . . . . . Cossman
5. Trio for Piano, Violin, and Violoncello, D major,  
Op. 70, . . . . . Beethoven

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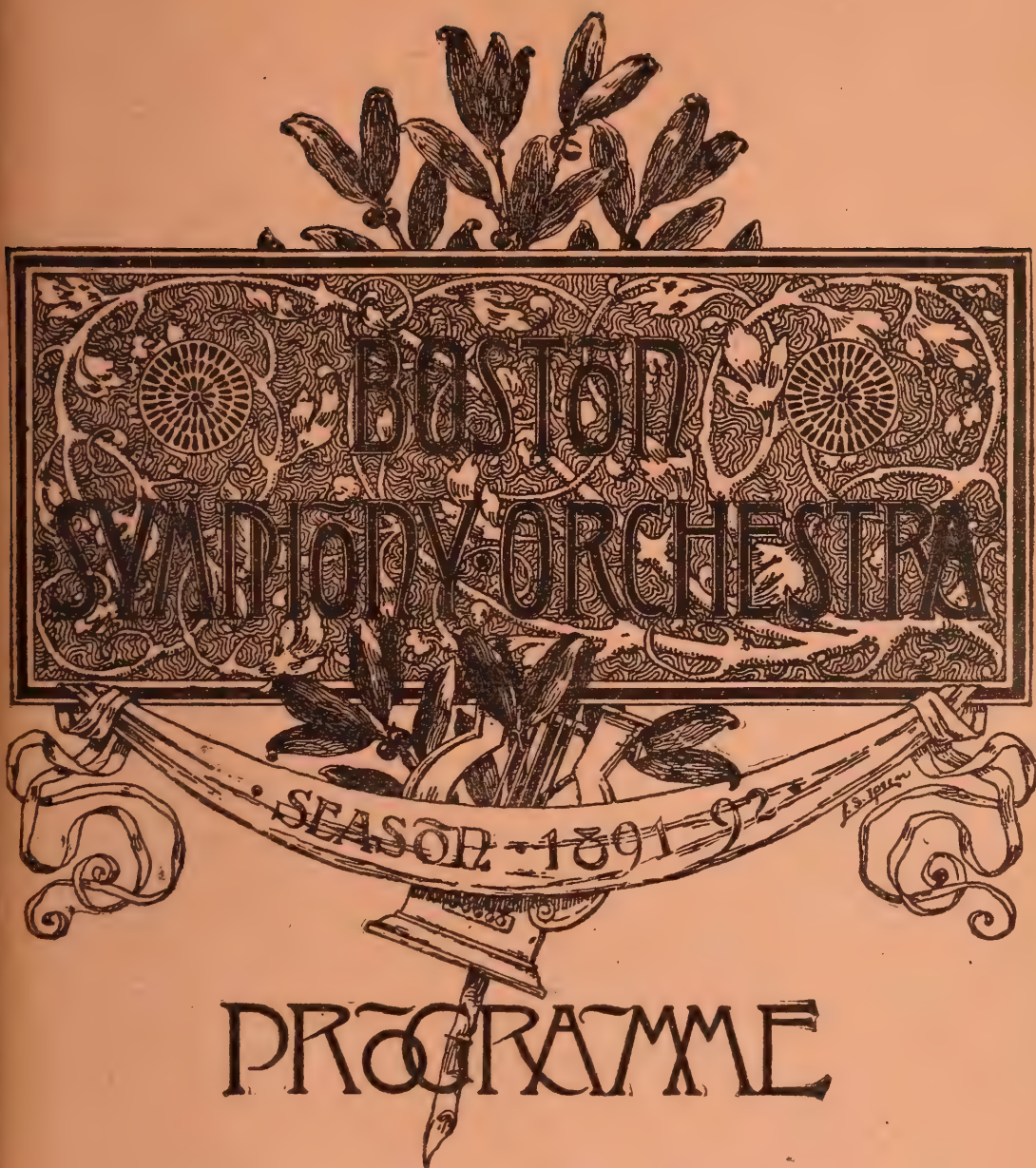
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For the best Grand or Comic Opera (Opera Comique), words and music.	\$1,000
For the best Libretto for a Grand or Comic Opera (Opera Comique)	500
For the best Symphony . . . . .	500
For the best Oratorio . . . . .	500
For the best Suite or Cantata . . . . .	300
For the best Piano or Violin Concerto . . . . .	200

## GENERAL CONDITIONS.

1. Each work must be in manuscript form and absolutely new to the public.
2. Its merits shall be passed upon by a special jury of five or more competent judges.
3. The works to which the prizes shall be awarded shall be made known to the public under the auspices of the National Conservatory of Music of America, whose operatic conductors, vocalists, instrumentalists, choral forces, etc., insure an ensemble that must add largely to the effectiveness of the compositions.
4. The National Conservatory of Music of America reserves the right to give three public performances of the works to which prizes shall be awarded: these shall afterwards be the property of composers and authors.
5. Manuscripts shall be sent for examination, to the above address, between September 1 and October 15, 1892. The award of prizes will be made on or about November 15, 1892.

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Signor Romualdo Sapio, New York.  
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## PROGRAMME

OF THE

# Twentieth Rehearsal and Concert

FRIDAY AFTERNOON, MARCH 25, AT 2.30.

SATURDAY EVENING, MARCH 26, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES.

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*b* Schumann - - - - - "Schoene Wiege meiner Leiden"  
*c* Schubert - - - - - "Erlkoenig"

Beethoven - - - - - Symphony No. 8, in F major  
Allegro vivace e con brio.  
Allegretto scherzando.  
Tempo di minuetto.  
Allegro vivace.

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Soloist, Mme. AMALIE JOACHIM.

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The Programme for the next Public Rehearsal and Concert will be found on page 693.

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**Tragic Overture, Op. 81.**

**Brahms, 1833.**

Soon after the composition of his second symphony Brahms composed two overtures, which were first performed at a concert in Bremen (in 1881) given in honor of Brahms, when the University of that town conferred upon him the title of Doctor of Philosophy. The overtures are named "Academic Festival" and "Tragic." Both have received several performances at Boston Symphony concerts. The translator of Dr. Deiter's "Johannes Brahms: A Biographical Sketch" supplements the original by some comments upon more recent works of the composer, not included in Dr. Deiter's book. Miss Newmarch says: "The first of the two overtures (Brahms has composed only two), the 'Academic Festival' (op. 80), was, as the title suggests, written expressly for this occasion. Based upon several popular student songs, and winding up with familiar 'Gaudeamus,' it was received with hearty enthusiasm in the Fatherland, where these tunes are known to

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every hearer ; but the second, or 'Tragic,' overture seems to have won more lasting favor. This strong and serious work is couched in a gloomy tone, and its fine instrumentation and solid workmanship entitle it to a high place among Brahms's compositions."

"The 'Tragic' overture, *allegro ma non troppo*, D minor, is scored for the usual modern orchestra, including four horns, three trombones, bass tuba, and piccolo. It sets out with two full *ff* chords, the drums entering with a roll upon the last. In so small a space there could not be a more striking summons to attention. At the end of the second bar, the first subject enters, the drums continuing their roll into bar six. This theme receives extended development in quite a grandiose fashion, helped out by episodical matter in the strings, passages derived from which enter into close relationship with fragments of the subject. All through this section the composer strictly keeps to the key of D minor, which is also that of an episode following the development, and giving a more sombre tone to the work. Here, upon a tonic pedal, while the upper strings have syncopated chords, short wailing phrases proceed from the wind. The passage beginning thus quickly becomes more impressive. The upper strings grow restless, the basses quit their pedal, the wood-wind sustains hushed chords; while a trombone and the tuba break out into a funereal chant. As is the depth of the truly 'tragic' gloom here secured, so is the need quickly to present a contrast. The composer, therefore, hastens to a full close, and introduces a second subject (in the relative major), which seems to embody the gentler elements of tragedy. In the development of this subject, the composer calls to his aid two tributary passages,—the first of intense energy, the second of a lighter character. Presently the peroration of the

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technical first part appears, and is found to be based upon the episode used in developing the leading subject.

"There is no formal 'working out,' the composer preferring to exercise his ingenuity in varying the recapitulation, which he at once enters upon. Here he is seen at his best. An attempt to set forth the changes and additions in detail would occupy more space than can be spared. Enough if the attentive hearer remembers that he is listening to a recapitulation and a 'free fantasia' in one. Having that in mind, he will understand the *raison d'être* of the lengthy treatment to which the leading theme is subjected, and be generally prepared for divergencies quite unusual in extent and character."

Aria from "Orpheus."

Gluck, 1714-1787.

The story of Gluck's opera is the familiar one of the rescue of Eurydice from the underworld by her husband Orpheus, except that the tragic outcome of the ancient myth is avoided out of consideration for the theatrical demands of the period. There is little action in the play, and that little is divided into three incidents. Orpheus performs the funeral rites of his beloved wife, and the chorus join in his mournful plaints. He resolves to go down into the infernal regions to rescue her, and is told by Love that his prayers for permission to do so have been granted by Zeus, on condition that he will not look upon her till she is safe on earth again. Orpheus descends to Hades, but finds his way barred by the Furies and a host of ghostly phantoms. He is pleading, music softens their hearts, and they permit him to pass. In the Elysian fields he finds Eurydice, and takes her

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by the hand to lead her back to the upper world. Eurydice pleads for a glance, and Orpheus at last consents to gaze on her, whereupon she falls lifeless to the ground. Here the old myth ends. In the opera, however, Love compassionately restores Eurydice to life, and the loving ones are happy.

## ENTR'ACTE.

CHRISTOPH WILLIBALD GLUCK.

About the middle of the seventeenth century Melchior Gluck, a musketeer in a Bavarian regiment, married and established a family in the old town of Neustadt. His second son, Johann Adam, became court huntsman to the Prince of Sagan, married twice, and begot nine children. The sons that reached maturity became also foresters and huntsmen in Hungary and Bohemia. The one daughter that lived married a huntsman.

The second son by the first marriage, Alexander, was in turn rifleman or chasseur to Prince Eugene of Savoy, forester at Weidenwang in the Upper Palatinate, forest-ranger to the Count of Kaunitz in Northern Bohemia, ranger (forest-master) to Count von Kinsky, then to the Prince of Lobkowitz, and finally to the Grand Duke of Toscana. He married Anna Walburga; and the oldest of their seven children was the composer, Christoph Willibald, who was born at Weidenwang, a few miles from Neustadt, on the 2d of July, 1714.

The boy received his education in Bohemia, where there were excellent

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schools. Bohemia has been called the fatherland of German music : it has been the home of distinguished musicians and composers ; and its princes, perhaps partly owing to the prevalence of the Roman Catholic faith, have for generations maintained splendid private chapels and been the generous patrons of the art. Nearly all the cities had good orchestras and "literary brotherhoods" founded with the purpose of stimulating devotion and Christian love especially by means of poetry and song.

It is supposed that the young Gluck got his education at the Roman Catholic school at Bohmisch-Kamnitz and Eisenburg, receiving especial care as being the son of an official. At home he was treated with no tender kindness, but rather as befitted the son of a rugged forester. He used in later life to tell his friends how he and his brother Anton often accompanied their father barefooted through the forest in the midst of winter, and weighed down with hunting implements. Such training either kills or toughens.

Between 1726 and 1732 the boy studied at the Jesuit Seminary of Komotau, where he sang in the choir of St. Ignatius's Church and was taught the clavier and organ. He had already shown aptitude for the violin and 'cello.

After his school-days were over he went to Prague. His father had little money to spare, and he was thrown on his own resources. He even endured the pinch of hardship and poverty. He gave singing and 'cello lessons, and got a small monthly stipend by singing and playing in various churches.

In his vacations he wandered about from village to village, entertaining the inhabitants with his music, and often getting nothing more than an egg, which he would exchange elsewhere for bread. Later he gave 'cello con-

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certs in the larger towns. The hardening process through which his father put him stood him in good stead during these days of adventure and deprivation. But he was bound to be heard, bound to make his way. Obstacles in the way of genius generally serve to make all the more triumphant its final success, just as a dam adds to the force of the river, though it blocks its course.

In 1736 he reached Vienna, the capital of Austria, where he was welcomed by the princely house of Lobkowitz, in whose service three generations of his family had ranged the forests.

At the Lobkowitz palace Gluck had the good fortune to exhibit his art before the Lombard Prince Melzi, who liked him, made him his Kammermusicus, and took him to Milan, where he put him under the instruction of the famous Sammartini.

At the end of four years' study, being then twenty-seven, "the age of audacity," he received a commission to compose an opera for the Court Theatre at Milan. He chose Metastasio's "Artaxerxes" (*Artaserse*). It is said that at the first rehearsal there was much laughter and merriment at the expense of the German composer. But Gluck knew how to secure his revenge. He had purposely left out one aria, which he composed in the favorite Italian style, a mere superficial melody, meant to tickle the ear, without any reference to the rest of the work. At the final rehearsal this new piece was heard for the first time, and made a great sensation. The whisper went round that Sammartini himself must have written it.

But Gluck had taken no one into his confidence, not even Sammartini!

At all events, it made the opera, and thus made Gluck's fame secure. During the next five years he wrote seven more operas for Milan and Cre-



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mona, Venice and Turin. Nothing is known of their musical value. With the exception of six arias from "Artamene," and two from "Porro," they have totally perished; but they were successful in their day, and the name of the *giovine Tedesco*—"the young Teuton"—became known even in London.

Hither he was invited in 1745 by Lord Middlesex, director of the opera; and hither he came in the company of his former patron, Ferdinand Philip, Prince Lobkowitz. Dr. Burney says it was an unfortunate time. Händel was at the height of his popularity: there was a great popular prejudice against foreign, and especially Roman Catholic, singers; and the act of the Lord Chamberlain in opening the opera, at Lord Middlesex's urgent request, simply for the production of Gluck's "Fall of the Giants" (*La Caduta de' Giganti*) roused indignation. The new work was performed on Jan. 7, 1746, in the presence of the Duke of Cumberland, to whom it was dedicated. For various reasons it lived through only five representations. His next venture, "Artamene," already performed in Cremona, had ten representations, and one aria was especially successful.

Gluck's stay in London was brief, but not without result. He had made the acquaintance of Händel and of the famous Dr. Arne, the author of "Rule Britannia," just as in Paris on his way he had made friends with the eminent Rameau, the greatest representative of the French music of his day; and his eyes had perhaps been opened to the limitations of the school in which he had been brought up. Instinct had taught him, even in his first opera, to adapt his music to the words of the text, so far as he could do so without offending the vitiated taste of the Italians. It is believed that the seeds of the ideas which years afterwards bore fruit in his master-

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pieces were first planted in London. He there learned that simplicity and beauty often went together, as in the exquisite English ballads. London was the turning-point of his career. This was the way of it.

Gluck was invited to bring out a *pasticcio*,—that is, a sort of medley, in which the most popular airs of various works are adapted to a new libretto. The libretto was entitled “Piramo e Tisbe.” Gluck was amazed that several of his best arias, which had met with great applause, fell flat when taken from their appropriate places.

This set him to thinking.

Thus almost by accident often is genius set upon the right track,—toward the True.

Toward the end of 1746 Gluck was back in Germany again: the Electoral Prince of Saxony gave him a position in the royal chapel of Dresden, which perhaps did not require residence, or very likely he soon resigned it; for this year his father died, and left him a small inheritance, consisting of a tavern in a Bohemian village. After he had converted this into ready money, he came to Vienna; and we find him in May, 1748, producing at the new theatre a three-act Italian opera entitled “La Semiramide Riconosciuta,” in honor of the Empress Maria Teresa’s birthday,—a work which had the most brilliant success and made the young man the fashion in Vienna. He was handsome, light-hearted, ‘vivacious, witty, and excelled, not only as a composer and conductor, but also as performer on the violin and ‘cello.

No wonder he was everywhere a welcome guest. He found a special attraction at the house of the wealthy merchant, Joseph Pergin, who had two daughters, both devoted to music.

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The next year was the happiest, and at the same time the unhappiest, of his life.

He fell in love with the elder daughter, Marianna, who in turn loved him. The mother was in favor of their union. But, when he went to the stern father and asked for her hand, the purse-proud merchant refused, on the ground that he was a mere musician ; and, indeed, the old man perhaps had some reason on his side, for it is only within a few years that musicians, even the greatest, were generally regarded as little better than actors, and treated often more ignominiously than servants.

The young pair, however, swore undying constancy, and waited. Gluck left Vienna for a time. First he went to Copenhagen, where he was lodged at the palace, and had great success in a number of concerts, at one of which, his "benefit," he advertised that he would play upon a "new and unheard of instrument." This was the Verillon, or musical glasses, which perhaps he had learned of the famous Irishman, Puckeridge, in London. From Denmark Gluck went straight to Rome, where he was invited to produce an opera entitled "Telemacco" (Telemachus); and it is related that, in order to rid himself of the tedious delay in getting a passport, he put on a monk's dress and performed the journey unmolested.

Early in 1750 the recalcitrant father Pergin died, and Gluck hastened back to Vienna,— "on the wings of love," says Schmid,—and was united to his faithful Marianna on the 15th of September, 1750. Henceforth, for thirty-seven years, she was his constant companion in all his fortunes.

She went with him to Naples early the next year. Here he brought out his opera "La Clemenza di Tito" on a libretto which Mozart employed almost half a century later.

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Gaetano Majorano, known all over Europe as Cafarelli, "the father of song," the greatest soprano singer of the century, was at that time almost dictator at Naples. He would sing in Gluck's opera. Yet Gluck refused to call upon him first, according to established etiquette. Such independence was unheard of. Cafarelli yielded, and the threatened storm resolved itself into most peaceful and friendly relations. Gluck's originality in causing the instrumental accompaniment to continue while Cafarelli, in the famous aria, *Le mai senti*, had a long hold, raised another storm of a different sort. It was considered contrary to the canons of art, and all the Neapolitan musicians protested against it. Durante, founder of the music school at Naples, was called upon as umpire. The oracle, after deliberation, replied that he could not decide whether it was according to rule, but felt certain that any one among them, even he himself, might be proud to have imagined and written such a phrase!

The opera had immense success; and, when Gluck returned to Vienna, he found that the fame of it had preceded him. It brought about his speedy introduction to the Prince of Sachsen-Hildburghausen, a passionate lover of music, who had what were called Akademies at his palace, where the most distinguished musicians of the day were proud to perform. Gluck took charge of these concerts, wrote many compositions for them, and became a great favorite with this powerful prince, who was greatly respected and admired by the empress.

In the spring of 1754 Maria Teresa and some of her immediate family promised the prince an autumn visit at his pleasure palace, Schlosshoff, near the Hungarian frontier. The prince made great preparations for their reception, and arranged for a series of musical entertainments. His choir

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of singers and orchestra were increased, and various composers were called upon for original works. Gluck composed the music for a dramatic poem by the court poet, Metastasio. He himself went to Schlosshoff in May, and took an active part in the arrangements.

One might fill pages with description of the royal reception which the prince gave his guests,—the hunting parties, the festas on land and lake, the concerts, the balls, the ballets, the fireworks. Nothing more magnificent was ever devised. On the second day Gluck's music to "Le Cinesi" was performed, the stage gayly decorated in Chinese fashion. The emperor was delighted, and was conducted behind the scenes. The singers were rewarded with munificent gifts. Gluck received a gold snuff-box filled with one hundred ducats.

The same year, probably as a direct outcome of the part Gluck had taken in the Schlosshoff festivities, he was appointed Kapellmeister of the Court Opera, with a salary of two thousand florins. In this position he served ten years, producing an immense number of works for the stage, as well as for the royal music-room.

The same year, also, he was summoned again to Rome, where he produced two operas with great success, and was made by the pope a Chevalier of the Golden Spur. His triumph was all the more completè because envious rivals tried to raise a cabal against him; and, though he was offered aid by Cardinal Alexander Albani, Imperial Minister at the Papal Court, and famed through Europe for his knowledge and taste, Gluck refused, preferring to let his genius fight its own way. He was justified.

During these years he was frequently on the route back and forth between Italy and Vienna. The violinist, Karl von Dittersdorff, in his

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autobiography, gives a lively account of a journey which he and Gluck, in company with a charming and vivacious young singer, Signora Chiara-Marini, and her mother, took to Venice. Gluck was summoned to produce an opera for the opening of the splendid new theatre at Bologna. They took their time, and spent several days at Venice, where, though it was Holy Week, and the theatres were closed, they heard the famous orchestra of women, saw the illumination of the Plaza in front of San Marco on Good Friday, and the pompous funeral of the doge.

At Bologna, Gluck was warmly welcomed. He had plenty of time. At the end of ten days he gave the first act of his opera to the copyist. He worked mornings and evenings. Afternoons he devoted to society, making calls or chatting at some coffee-house. One of his first visits was to the famous tenor, Marinelli, who shortly before had been driven out of Spain in disgrace, and who was building near Bologna a magnificent palace. His hospitality was princely. Gluck also paid his respects to the Franciscan Martini, called "the father of all the maestri."

Von Dittersdorff gives a most characteristic description of the manners and customs of Bologna at this time. The people were so crazy over music that, when he played for the first time, during the intervals of the grand mass at the Church of San Paolo, the whole audience, clergy and all, broke out into rapturous applause; and when Gluck overheard a critic expressing wonder that a "German tortoise" could reach such perfection, and "play like an angel," he could not refrain from saying with pardonable pride, "I also am a German tortoise, but, nevertheless, I have the honor of writing the new opera for the opening of the newly constructed theatre."

Gluck was not so well pleased with the Bologna musicians. Not even seventeen rehearsals sufficed to bring the orchestra to the precision which he demanded. Nevertheless, the opera, "*Il Trionfo di Clelia*," was a great success.

This Italian visit, which the two friends had promised to make much longer, was cut short by a summons back to Vienna, owing to the expected coronation of Joseph II. at Frankfort. Their disappointment was all the greater when they learned too late that it was postponed.

The seven years that followed have been called the classic period of Gluck's art. Hitherto Gluck's librettos had been mostly written by the Abbé Metastasio. He was a lyric rather than a dramatic poet. In 1762 Gluck, wishing for a different scope, secured a libretto from Metastasio's friend, Raniero di Calzabigi, of Livorno.

The first product of this collaboration was "*Orfeo ed Euridice*," which was produced with the utmost care on the 5th of October, in presence of the Imperial Court. It was an immense innovation, and caused surprise and wonder. Yet its simple beauties could not fail to appeal to all lovers of music. After the fifth representation no doubt was left as to its success.

Even Gluck's enemies found such arias as *Che farò senz' Euridice* heavenly, and could only express their envy in doubts whether he wrote them. It became an epoch-making work. Count Durazzo sent to Favart in Paris a score of the "*Orfeo*," which was engraved and published with a magnifi-

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cent frontispiece. Partly owing to the correction of a multitude of errors,—for Gluck was “naturally indolent and very indifferent to his own works,” a most careless writer,—the cost amounted to 2,000 livres. It was not finished till toward the end of 1764, and only a few copies were ever printed. Favart invited Gluck to visit him: the composer, after many postponements of the journey, was unquestionably in Paris in March, just before the coronation of “the King of the Romans,” which took place on the 3d of April. The appearance of this edition did not prevent the bouffe composer, Philidor, from almost boldly appropriating one of the loveliest arias of “Orfeo” for his comic opera “Le Sorcier.”—*From “A Score of Eminent Composers,” by Nathan Haskell Dole.*



Symphony No. 8, in F.

Beethoven, 1770-1827.

*Allegro vivace e con brio.  
Allegretto scherzando.  
Tempo di minuetto.  
Allegro vivace.*

The literature of the eighth or “little” symphony is copious and interesting. The work was written in the summer of 1812, while Beethoven was

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seeking health\* in a quiet Austrian town during what was one of the dreari-  
 est periods of his career. But the symphony shows the profoundest dis-  
 regard of melancholy, being the liveliest, cheeriest, and jolliest of the nine.  
 Berlioz said of the lovely theme of the *allegretto scherzando* that "it had  
 fallen entire from heaven into the mind of the composer, and that he had  
 written it at a single sitting." The origin of this tune was far more human  
 than the rhetorical Frenchman conceived, for it was originally the subject  
 of a catch which Beethoven wrote to the following words: *Ta, ta, ta, lieber*  
*Mälzel, lebe wohl, sehe wohl,*" on the occasion of a supper given to "Mälzel,"  
 the inventor of the metronome. Beethoven's sketch-books show that he  
 bothered quite as much as usual with the several themes of the eighth  
 symphony.

#### First Movement.

The following has been compiled: Some critics hold that the first move-  
 ment *allegro vivace e con brio*, F major, 3-4, is the least successful part of the  
 symphony; but even they must grant that it opens with infinite fire and  
 life, the full orchestra attacking the theme in a style which might have  
 suggested to Mendelssohn the leading bars of his "Italian" symphony.  
 The continuation of this could hardly have cost Beethoven much labor,

\* Though sick and deaf, Beethoven had an episode of the heart during his sojourn at Linz. *En route* from  
 Vienna, he met Amalie Sebald. Considerable love-making evidently went on between them. A lock of his  
 hair is still shown, which she had inscribed as having been cut off by herself at that time, and seven letters to  
 his "Liebe gute Amalie," preserved among his correspondence, show that Beethoven, at the age of forty-two,  
 had not forgotten the language of love. "Tyrann ich?" "ihr Tyrann!" says he in one of them. "Was  
 träumen Sie dass Sie mir nichts sein können? Scheint mir der Monde heute Abend heiterer als den Tag  
 durch die Sonne, so sehen Sie den kleinsten kleinsten aller Menschen bei sich." Touching phrases, truly,  
 from the mouth of the stern, deaf master! He admitted, however, later, that the love was more on his side  
 than hers. Amalie settled down into domestic life as the wife of a judge at Berlin.

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but the second subject (in D modulating to C) may have taken shape slowly in his note-book. It is entirely characteristic, especially so in the closing bars. A feature of its repetition by the wind is an *arpeggio* prolongation of the diminished seventh chord through six bars, and the occurrence therein of a passage, the last three notes of which immediately serve as material connecting the second theme with an episode in the dominant key. The *codetta* of this very succinct first part immediately follows, and has two noticeable features: first, a *ff* dominant chord, sustained through four bars by the full orchestra; second, the occurrence of an entirely new figure (in octaves). All the foregoing is repeated. There are none but very broad and easily recognized features in the "working out." Note, for example, that the leading passage is made up of the figure last named, as a bass, above which the higher strings have sustained chords; and above them still the wood-wind has the first six notes of the leading theme, passing them from instrument to instrument, after which comes the four-bar *ff* chord noticed in the *codetta*. The composer seems to have a liking for this combination, and gives it three times in different keys, before passing on to further imitative treatment of the five notes, working up to a splendid climax, and the recapitulation of his subject-matter. Variations upon the original statement will readily be observed as the repetition proceeds. Without citing these, let us pass on to the point corresponding to that in the first part, where the octave "figure" made its appearance. Beethoven now employs this in a very interesting lead to the *coda*, finding his thematic material not in the first six notes of the first phrase, principal subject, but in the last five. The *coda* is most characteristic at its end, the unison strings there gliding in with the now familiar six notes upon the full tonic chords (*pp*) of the wind.

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## Second Movement.

The praises of the French composer of the second movement are not a bit too strong. The leading theme of the *allegretto* is given to the first violins, with answering phrases for the basses, the wind accompanying with repeated semiquavers. After his customary manner, the composer takes a figure from the theme and uses it in development till it suggests a tributary melody. Another subject presently appears, and completes the thematic resources of the movement. The original grace and beauty with which these materials are worked out have scarcely a parallel, especially as the qualities of grace and beauty are associated with quiet humor,—a survival, perhaps, from the supper-table,—expressed in the quaint interjections and imitations of wind and string, varied now and then by a brief *fortissimo*, as though by a roar of laughter. The *coda* is every bit as remarkable as any other part of the movement. With a waywardness beyond explanation, Beethoven stops his music in full career, and winds up with a commonplace Italian cadence. It is as though a street band had played a Rossinian melody under his window and made the enraged musician, after scribbling a Rossinian peroration, fling down his pen in disgust.

## Third Movement.

Beethoven's return, in his penultimate symphony, to the *minuet* of Haydn and Mozart, after having written the *scherzi* of the symphonies in C minor and A major, has much exercised the minds of critics. Berlioz, for example, seems to be greatly disappointed, and says, "Truth to tell, this movement is somewhat ordinary: the antiquity of the form seems to

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have stifled the thought." But is there any sufficient reason for treating the master's action as a mystery to be explained? We think not. The *minuet* is one thing, the *scherzo* quite another; and it does not follow that the latter, though more developed and more important, should destroy its predecessor. Aaron's rod, which became a serpent last of all, swallowed up those of the Egyptian magi; but we cannot afford such destructiveness in music, and it may be that Beethoven desired to prove here that he had no intention to supersede the *minuet* when inventing the *scherzo*.

#### Fourth Movement.

If Beethoven, in the *minuet*, sinks below himself, as some declare, in the *finale, allegro vivace*, F major, he certainly rises to his proper level. Berlioz is pleased here. "The *finale*," he asserts, "sparkles with animation: its ideas are brilliant, new, and luxuriantly developed." A German writer has said of the entire work: "The effect of the symphony is entirely gay and untroubled: it awakens and sustains in the auditor a most refreshing feeling. No false notes come to disturb his quietude." This is true on the whole, but there are points in the *finale* not without their mystery and their wonder. We soon meet with one of them, and that in the very midst of

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the statement of a first subject quite Haydnesque in its homely, bucolic simplicity. No sooner is the theme completed, and before its repetition as a *tutti*, than a roaring C-sharp is heard, given *ff* by all the instruments, brass excepted. This is no mere casual whim, as will presently appear. Meanwhile, brisk development takes place, passing into C major, and then to A-flat major by means of an interrupted cadence. This is the key of the second subject, stated by the violins upon a tonic pedal, briefly developed, and followed by a return of the first theme according to *rondo* form. Now the leading melody is subjected to further and more important treatment, with extensive use of contrary motion. This "working out" makes no use of the second motive, which, being sedate, can hardly enter into the rollicking humor of its companion. The lead up to the point where recapitulation begins again introduces the roaring C-sharp, and is a passage of which no one save Beethoven would have dreamed. Repetition goes bravely on through the first and second subjects and their appendages till we reach the point where enters a new passage, which gives to the movement an element of dignity and even impressiveness, and leads to a splendid climax, from the height of which Beethoven proceeds to repeat a portion of his "working out," by way of introduction to the *coda*. The actual lead into the *coda* is the most remarkable part of the symphony. Berlioz has some interesting observation upon this passage. He says: "The third appearance of this strange entry (the C-sharp) is of a quite different aspect: the orchestra, after having modulated into C, as before, strikes a real D-flat, followed by a fragment of the theme in D-flat, then a real C-sharp, to which succeeds another snatch of the theme in C-sharp minor, lastly resumes this same C-sharp, and, repeating it three times with redoubled force, the entire theme enters into F-sharp minor. The note which had first figured as a minor sixth becomes successively a flat major tonic, sharp minor tonic, and finally dominant. It is very curious." Of the *coda*, it suffices to say that the work is by it brought to a strenuous and a bustling close.

Beethoven's eighth symphony was played first in Boston on Dec. 14, 1844, at an "Academy" concert. Excepting the "Heroic" and Choral, the nine symphonies by Beethoven had all been performed at concerts by this association, which combined with its school of music an orchestra for public concert-giving. Five performances have been given by the Boston Symphony Orchestra,—the last, Feb. 23, 1889.



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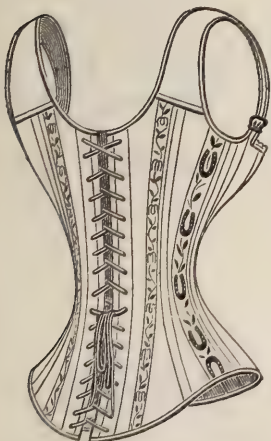
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Friday Afternoon, April 1, at 2.30.

Saturday Evening, April 2, at 8.00.

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## PROGRAMME.

Mendelssohn - - - Symphony No. 3, in A minor, "Scotch"

Mozart - - - - - Concerto for Flute and Harp

Volkmann - - - Serenade for String Orchestra, in F major

Wagner "Wotan's Farewell" and "Fire Charm," from "Die Walkuere"

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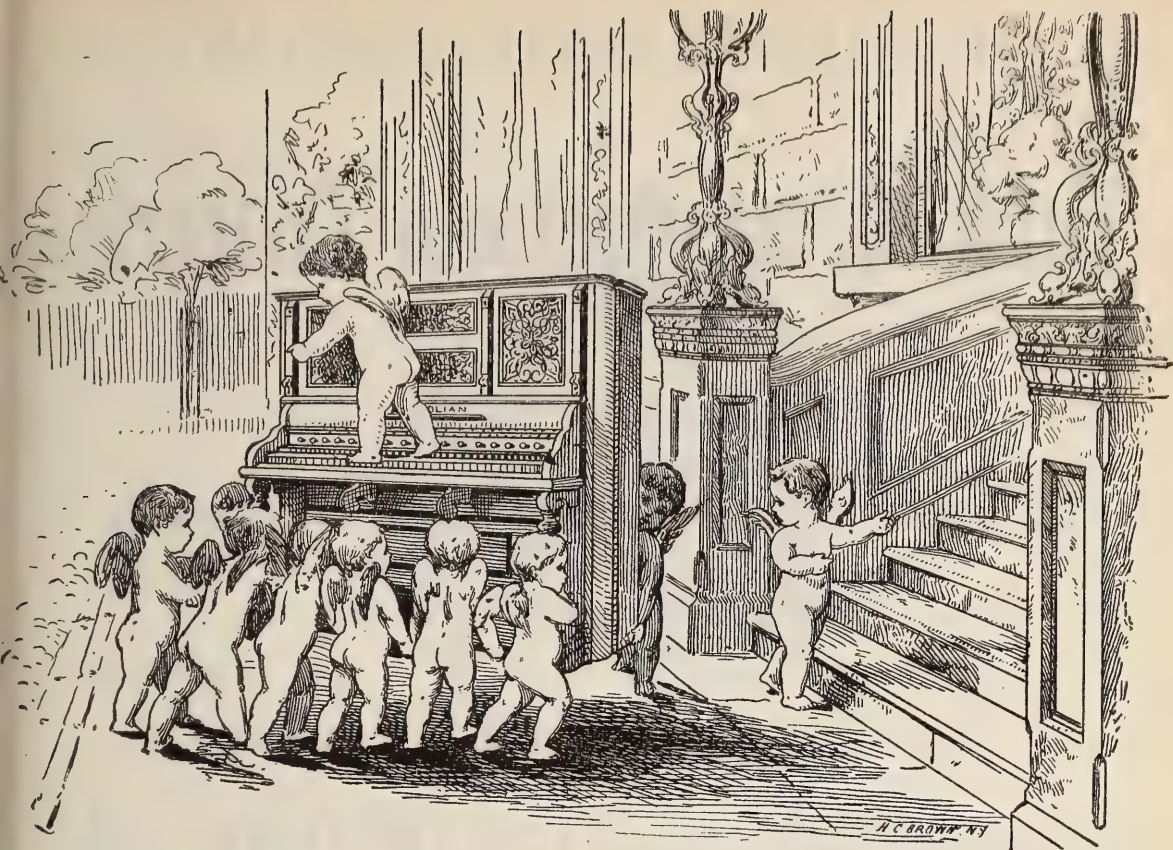
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### ... PROGRAMME ...

1. Sonata for Piano and Violoncello, Op. 99, . . . Brahms  
(First time in Boston.)
2. Soli for Violoncello.
  - a. Canzone (First time), . . . . . Max Bruch
  - b. Serenata, . . . . . Hans Sitt
  - c. Humoreske, . . . . . Klengel
3. "Kultocselle," Variations for Piano and Violoncello, Busoni  
(First time.)
4. Soli for Violoncello.
  - a. Sarabande, . . . . . Bach
  - b. Berceuse, . . . . . Cesar Cui
  - c. Tarentelle, . . . . . Cossman
5. Trio for Piano, Violin, and Violoncello, D major,  
Op. 70, . . . . . Beethoven

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PROGRAMME



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For the best Libretto for a Grand or Comic Opera ( <i>Opera Comique</i> )	500
For the best Symphony . . . . .	500
For the best Oratorio . . . . .	500
For the best Suite or Cantata . . . . .	300
For the best Piano or Violin Concerto . . . . .	200

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1. Each work must be in manuscript form and absolutely new to the public.
2. Its merits shall be passed upon by a special jury of five or more competent judges.
3. The works to which the prizes shall be awarded shall be made known to the public under the auspices of the National Conservatory of Music of America, whose operatic conductors, vocalists, instrumentalists, choral forces, etc., insure an ensemble that must add largely to the effectiveness of the compositions.
4. The National Conservatory of Music of America reserves the right to give three public performances of the works to which prizes shall be awarded: these shall afterwards be the property of composers and authors.
5. Manuscripts shall be sent for examination, to the above address, between September 1 and October 15, 1892. The award of prizes will be made on or about November 15, 1892.

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Mr. Arthur Nikisch, Boston.  
Signor Romualdo Sapio, New York.  
Herr Anton Seidl, New York.

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Signor Paolo Giorza, New York.  
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Dr. Antonin Dvorak.  
Mr. Thomas Bailey Aldrich, Boston.  
Mr. Elwyn A. Barron, Chicago.  
Mr. C. A. Bratter, New York.  
Mr. Henry A. Clapp, Boston.  
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Mr. George P. Goodale, Detroit.  
Col. Thomas Wentworth Higginson, Boston.  
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## PROGRAMME

OF THE

# Twenty-first Rehearsal and Concert

FRIDAY AFTERNOON, APRIL 1, AT 2.30.

SATURDAY EVENING, APRIL 2, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES.

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PUBLISHED BY C. A. ELLIS, Manager.



Chicago, January 12, 1892.

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**SAMUEL KAYZER,**

President Chicago Conservatory of Music.

# Twenty-first Rehearsal and Concert.

---

Friday Afternoon, April 1, at 2.30.

Saturday Evening, April 2, at 8.00.

---

## PROGRAMME.

- Mendelssohn** - - - Symphony No. 3, in A minor, "Scotch"  
Andante con moto; Allegro un poco agitato.  
Vivace non troppo.  
Adagio.  
Allegro vivacissimo; Allegro maestoso assai.
- Mozart** - - - Andante and Allegro from Concerto for Flute and Harp
- Volkmann** - - - Serenade for String Orchestra, in F major
- Wagner** "Wotan's Farewell" and "Fire Charm," from "Die Walkuere"
- 

## SOLOISTS :

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The Programme for the next Public Rehearsal and Concert will be found on page 729.

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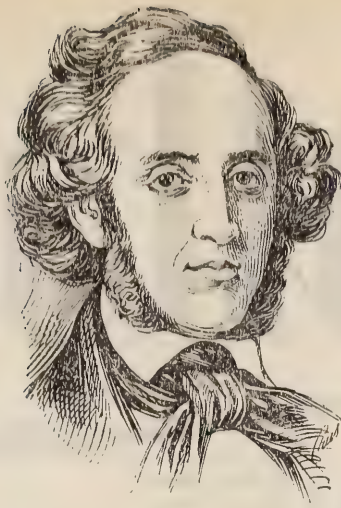
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Symphony No. 3, in A minor, "Scotch."

Mendelssohn, 1809-1847.

*Andante con moto ; Allegro un poco agitato.*

*Vivace non troppo.*

*Adagio.*

*Allegro vivacissimo ; Allegro maestoso assai.*

Mendelssohn had a charming time in London in 1829, when he was twenty years old. The Philharmonic Society (of which he afterwards became conductor) placed his music upon their programmes, while all London fêted and admired him. At the end of the social season he and his friend Klingemann made a six weeks' tour of the Scotch Highlands. The "Scotch" symphony and the "Hebrides" overture are what Mendelssohn brought back from this trip in the Highlands.

Just as they appear at the beginning of the *andante*, the first sixteen bars

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were written, at Edinburgh, on July 30, 1829; but it was not until Mendelssohn's residence in Italy, in 1831, that the real work of composition began. Here, under new skies, it was not strange that the "Scotch" symphony progressed but slowly, that it gave way to the "Italian." It was eleven years before it was finished; but then it came forth polished at every bar. The autograph is dated January, 1842, following the "Italian" symphony by nine years, the "Lobgesang" (Hymn of Praise) by two. Neither the "Italian" nor "Reformation" symphonies, which in the order of their composition are respectively third and second, were published during Mendelssohn's lifetime. Consequently, their numerals, like the others, denote only the order of publication,—a legacy similar to that handed down by the publisher of Beethoven's "Leonora" overtures, which it is time to repudiate. Mendelssohn himself names the symphony in A minor "Scotch" (letters from Rome of Feb. 23 and March 29, 1831). That the Scotch atmosphere is not absolutely unmistakable through any physical characteristics the work bears is attested by Schumann's saying that "its *Italian* pictures are so beautiful as to make up to one who has not visited Italy for never having seen that blessed land."

Neither in the "Scotch" nor the "Italian" symphonies does Mendelssohn write for trombones,\* though the "Ruy Blas" overture and other works

\*In a letter to a friend, written while he was working on "St. Paul," Mendelssohn says, "If I proceed slowly with 'St. Paul,' it is at least without trombones; and I flatter myself to have been as moderate in the use of brass as any enemy of the Birmingham industry or friend to invalid trumpeters could have wished."

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prove his ability to score for the brass effectually. He seemed to prefer leaving it alone. This symphony, like Schumann's fourth (in D minor) and Mendelssohn's own violin concerto, exhibits the peculiarity that it is to be played throughout as one piece, the movements following each other rapidly, without the customary intervals. This is expressly directed by the author in a preface to the printed score, of which the following is a translation: "The several movements of this symphony must follow one another immediately, and not be separated by the usual pauses." There follows an abridgment of Sir George Grove's analysis of the "Scotch" symphony:

#### First Movement.

"The symphony opens (contrary to Mendelssohn's practice in his C minor and 'Italian' symphonies) with an introductory movement, *andante con moto*, in 3-4 time. This *andante*, sixty-three bars in length, is, by a curious coincidence, of the same extent, within one bar, as the *poco sostenuto* to Beethoven's symphony in the same key. The subject is a regular strain, in two portions of eight bars each, harmonized (as if in allusion to the national music of Scotland) for the wind-band and the lower strings only, and nothing to obscure the shrill prominence of the oboes. This subject is immediately succeeded by a passage for the first and second violins in unison extraordinarily picturesque and pathetic,—an effect partly due to the use

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of the Scotch scale, in which D sharp succeeds C natural, and G sharp succeeds F natural. After a short time the original subject is heard in the wind instruments, but the violins maintain their accompaniment figure to the end of the *introduction*. The personality which distinguishes the instruments of the orchestra is nowhere more marked than in this noble symphony. As Schumann says, 'they talk like people,' and people of the most varied and marked character. It is impossible not to notice at the close of the introduction how the flutes begin *calling* in the intervals between the violin *arpeggios*, as if impatient for what is to come next ; and we shall find many another instance.

"The 'first subject' of the *allegro un poco agitato*, which follows, is closely related to that of the introduction. It is announced by the strings, with the clarinet (an instrument specially honored by Mendelssohn, and seldom more than in this particular work) in octaves below the first violins,—at that time a new combination. Between the first and second subjects of the movement an episodic idea intervenes, the concise character and abrupt rhythm of which are in strong contrast to the flowing melody which precedes it. Of this episode much use is made at a later time. It is given out by the whole band *fortissimo*, the pace at the same time quickening to *assai animato*.

"The second subject, in the key of E, according to prescribed rule, is

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remarkable for a tender delicacy of the same northern cast as before: it is in two strains of eight bars each, the melody of the first strain being given out by the clarinets, and that of the second by the first violins; the accompaniment in both strains being ingeniously formed of a phrase out of the 'first subject' itself. The feint of a modulation into D seems to take Mendelssohn's fancy, and he repeats and prolongs it at some length before quitting the subject. A beautiful episode or tributary theme, itself a modification of a portion of the principal subject, is used as a coda to the first part of the movement (violins *8ves.*). The first part of the movement is repeated from the double bar, according to the prescribed form. The second part is remarkable, among many beauties, for two especial things: first, for the long and very bold and impressive series of modulations with which it begins (on a fragment of the 'first subject,' though with an entire change of rhythm); secondly, for the variety obtained by the introduction of a long solo for the 'cello, preceding and accompanying the re-entry of the first subject, and itself accompanied in a truly charming manner by the horns and bassoons. The coda of the movement, which is long and important, begins with a progression for the strings in unison, in semitones, of the same nature as that already quoted, but rising (from A to C) instead of falling. Following this, and growing out of it, is the vigorous and picturesque passage known — though with what authority is doubtful — as 'the storm.' The coda is throughout extraordinarily bold and energetic.

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#### Second Movement.

"From the *andante* to the *vivace* (*non troppo*), as if to warn the conductor against the too great speed which it is difficult to avoid, the transition is in every way sudden and delightful. The violins finish the *andante* in A minor ; and then, with hardly a pause ('*attacca*'), begin the *vivace* in F ; and almost immediately, as if they could not keep it in, the flutes and bassoons and horns begin calling out (each in its own proper octave) the first interval of the subject.\* Then the subject itself begins, in the favored clarinet again, with the accompaniment of the strings alone, always *assai leggiero staccato*,—as light and pointed as the bows can make it. Notice, as an instance of Mendelssohn's delicate care of little things, the lovely, long-holding note of the clarinet on C,—after the flutes and oboes have taken up the theme,—with its descent by B-flat to A. Notice, too, the fact that this movement, like the introduction, begins with the reedy wind instruments, as if alluding to the Scotch music ; and that it is not until they have had their full turn that the strings have a prominent place. The strings, however, have the second subject to themselves—and a beautiful crisp

\* This transition passage is said to have been—like so many of the best things in art—an afterthought, and to have been put in after the first performance in London.



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theme it is — until the oboes and clarinets make their entry again, followed by the flutes and bassoons, all racing off after each other as if they were Highlanders themselves, on their springy native heath.

“There are some other points in the *scherzo* which are very humorous and picturesque ; as, for instance, where the clarinet growls out the theme in its lowest tones ; or the bit of bassoon solo, where the two subjects seem almost to be wrestling with each other ; some passages where the phrase is tossed about between the 'cellos and other instruments ; and especially a place (immediately before the *reprise*) where, after it has begun quietly in the flute, the violins answer, first with a sudden B-flat, and then with a B natural *sfz.*, and with all the effect of eagles screaming in the air. And, lastly, the close, when, with elastic steps, the mass of men march off, till their retreating footsteps die away in the distance.”

### Third Movement.

“Between the *scherzo* and the slow movement which succeeds it there is again no pause. The *adagio* begins with *arpeggios* in the second violins and violas, dividing a recurring phrase of marked rhythm in the horns, until at length, after a little prelude of the first violins, a pure and passionate song without words reveals itself. The delightful little farewell phrase with which it seems twice over to say good-by — by musicians called a *codetta* — is taken almost note for note from the similar place in the *adagio* of Beethoven's.

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quartet in E-flat, Op. 74, where, too, Beethoven repeats it,—a rare thing with him, though a favorite one with Mendelssohn.

“To this theme the ‘second subject’ immediately succeeds, in the rhythm hinted by the horns at the opening. This theme is as martial as the other is passionate; and the combination suggests that its author may have had the same thought in his mind as Sir Walter Scott when he calls on the ‘Harp of the North’

‘To bid a warrior smile, or teach a maid to weep.’

The first subject is twice repeated,—once on the horn and ‘cello, and again on the flute and violin,—each time with a varied running accompaniment in the strings, and with every lovely and clever artifice possible in other parts of the orchestra. It is difficult to imagine anything more refined and pure, and at the same time more intensely passionate, than this beautiful song.”

#### Fourth Movement.

“The customary pause is once more admitted before the *finale allegro vivacissimo*, or, as it is given in the preface to the score, *allegro guerriero*, an indication of military character, which is amply borne out by the wild and energetic character of the opening subject, where the peculiarity of the scale already noticed will be again observed. This is accom-

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panied by the bassoons and horns in groups of four *staccato* crotchets in a bar. One of the rich ideas which crowd this *finale* is found in an *alla marcia* passage, interposed between two occurrences of the first theme. Another is first presented *fortissimo*, with the whole strength of the orchestra, though afterwards employed with entirely different effect in a piquant *fugato* passage in the latter half of the movement.

“The ‘second subject’ proper is announced by the oboes and clarinets with the accompaniment of the first violins only, on a B below; to which (in the second half) is added the flute on the B above,—somewhat after the manner of the beautiful second subject in Mendelssohn’s ‘violin concerto,’ first movement. It is difficult to imagine that this wild, plaintive love-song could ever be made to have a different effect, but so it is. Not only is the second half of the strain almost savage in its force, and in the sudden manner of its appearance (violins and trumpets), but the first half itself is, on its latter occurrence, endued with the same rough and martial force. But it has an ample revenge. Mendelssohn evidently repents for having forced it so far from its proper character; and at the close of the movement, after a long passage of the most furious and obstinate conflict, the strife calms gradually down, and the melody is once more heard in all, and more than all, its native loveliness, as if breathed from the ideal ‘pipes’ of happy war-

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riors who have passed the dangers of the campaign and are once more among their native hills, murmuring their loves and hopes to the women from whom they are never again to part.

“This splendid symphony closes with a coda, *allegro maestoso*, 6-8, so long (95 bars) as to be practically a fifth independent act or movement. The theme begins with a phrase much employed by the old church writers, of which Mendelssohn was extraordinarily fond. To some, this will have the effect of an anti-climax. Others, like Robert Schumann, will find in it a highly poetic return to the mood of introduction,—a sunset corresponding to a lovely morning.”

Mendelssohn conducted the first performance in London of the “Scotch” symphony, the summer after its initial production in Leipzig (March, 1842). The *scherzo* especially delighted the audience, whose applause continued so long that Mendelssohn was obliged to turn back from a point well along in the *adagio*. It was during the trip to the Highlands, in 1829, that Mendelssohn came nearest to the United States: he boarded an American liner at Liverpool. Perhaps the first performance of the “Scotch” symphony in Boston was that at an “Academy” concert, Nov. 14, 1846. Five times the work has been played at Boston Symphony concerts,—the last, Nov. 8, 1890.

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On arriving at the age of twenty-one, Mozart found his existence at Salzburg intolerable, and longed to go into the world. He wished his father, at that time kapellmeister, to accompany him; but, the archbishop of Salzburg refusing to allow him leave of absence, young Mozart was compelled to start on his journey with his mother as his companion. They stopped first at Munich, but met with no success here. At Mannheim they remained six months, and their visit here was a marked epoch in Mozart's career. He met here three excellent performers on the flute, oboe, and bassoon, Wendling, Ramm, and Ritter, who urged him to go with them to Paris to give some concerts.

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Mozart favored the plan: his father reluctantly gave his consent; but, when the time for departure came, he allowed his friends to go without him. He had fallen in love with Aloysia, the second daughter of Fridolin Weber, prompter and copyist. She returned his love, and, as she was a gifted singer, Mozart gave her lessons; and, touched by the poverty of the family, he resolved to take her to Italy, and there write a new opera for her first appearance. This romantic proposition nearly drove his father crazy, and he took decided action at once. "Off with you to Paris!" he said, "Take up your position among those who are really great. From Paris the name and fame of a man of talent spread throughout the world." It was a hard struggle for young Mozart, but his love for his father enabled him to defer to his authority.

Leaving Mannheim on March 14, 1778, Mozart reached Paris on the 23d. The father's anticipations did not, however, prove correct. The youth was not the same attraction as the marvellous boy had been; and the musical world was absorbed in the controversy between Gluck and Piccini. Mozart's friend Grimm procured him an audience with the Duc de Guisnes, who played the flute superbly, and his daughter the harp. Accordingly, Mozart had to compose a concerto for these two instruments, and it is this concerto which is played to-day.

There are three movements to this concerto, but only the first two are played. The orchestral part is comparatively simple, and is admirably arranged to bring out effectively the solo instruments. The concerto abounds in graceful and charming passages rather than in passionate ones: it shows evidence throughout of that beauty and form, of the perfect control of the material of the composer, that are so especially characteristic of Mozart. That it stays in one key so constantly and attempts very few modulations is due to the fact that it was written long before Sebastian Erard invented the double action pedal harp, the concert harp of to-day, which came into perfection only in 1810, and revolutionized harp-playing.

The concerto has had two performances at these concerts,—at the fourteenth concert, Jan. 12, 1884, by Mr. Heindl and Mr. Freygang, under Mr. Henschel's direction, and at the seventh concert, Nov. 27, 1886, by Mr. Heindl and Mr. Schuecker, under Mr. Gericke's direction.

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Robert Volkmann was born in Lommatsch, in Saxony, April 6, 1815. Having received early instruction in music from his father, he removed to Leipzig in 1836 to devote himself to composition. He remained there three years, under the direct influence of Schumann, whose works he greatly admired. His next move was to Prague, then to Pesth, where he established himself, adopting Hungary as his country, and showing the earnestness of his preference by writing largely in the characteristic Hungarian manner. Volkmann was a prolific composer, and worked in every musical field save that of opera. His vocal pieces are numerous. Souvenirs, sketches, dances, melodies, marches, and the like form the bulk of his contribution to the department of pianoforte music. In orchestra and chamber music he was much more ambitious: two symphonies, two overtures, two serenades for strings, six string quartets, a concerto for 'cello, two pianoforte trios, and many other things less pretentious testify his activity.

According to some authorities, he knew so little how to "get on in the world" that he remained in poverty, and even distress, while his works were being performed in all the principal cities of Germany and Austria. It is even said that often he "found himself constrained to live upon vegetables and bread, to teach at starvation prices, and in winter, when short of les-

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sons, to stay in bed to keep himself warm." The story of his death (in 1883), from starvation, is a pure fabrication. He died of heart trouble, after a day of unusual activity.

Ehlert, in the *Tone World*, says of Volkmann: "He has been termed the 'Hungarian Gade,' a title representing the truth. They are both colorists, although Volkmann designs with more force than Gade, while the latter extends the greater charm by his manner of employing his colors. What Nature's intentions were in regard to Volkmann she has shown more clearly than in the case of many others. He should have become the Meissonier of music."

Volkmann's symphonies, overtures, and suites have been played in Boston. The F major suite appears upon a Theodore Thomas programme, Dec. 4, 1871. Its performance to-day is the first by the Boston Symphony Orchestra. In an analytical sketch, Mr. Joseph Bennett says: "The Serenade is in four movements,—*allegro moderato, molto vivace, waltz,\* march*,—all of which are extremely simple in structure, and call for very little explanation. The *allegro moderato*, F, 3-4, is in minuet trio form, and opens with a theme which exemplifies its prevailing three-bar rhythm.

\* Some one points out that it is this serenade that contains the pretty waltz which inspired the genial Eugene Field, of Chicago, to write a fairy tale, a story which disclosed that Mr. Field thinks the waltz a composition sure of immortality, and so beautiful that his Magyar fairies are made to put aside their national characteristics and trip it to a German rhythm.

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In the continuation there is some freedom of transition and modulation ending in E-flat, whence a return to the first subject in the key of F is made. The chief feature of the episode (B-flat) is a pretty dialogue carried on by two of the instruments, the other accompanying. At its close the first part is repeated in due course. *Molto vivace*, D minor, 3-4. The second movement may be described as in *rondo* form. The character and especially the rhythm of the chief subject are so constantly maintained that any one bar is the counterpart of any other. The first episode occurs in D major, followed by the leading section of the principal theme. A second episode (D major) is a repetition of the second section of the first, after which the leading subject again comes back. The third episode is a repetition of the first, with a different continuation, the movement ending with another return to the chief theme.

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**Wotan's Farewell, and Fire Charm, from Act. III. of "Die Walkuere."**

**Wagner, 1813-1883.**

SCENE.—The top of a rocky height. In the fight between Siegmund and Hunding, Brünhilde, contrary to Wotan's orders, had tried to give Siegmund the victory, but Wotan prevented this by breaking Siegmund's sword in two with his spear. Siegmund fell. Wotan, to punish Brünhilde for her disobedience, determines to banish her from the troop of Walkyries, and in great anger announces to her this decision. After a long silence, Brünhilde conjures him not to let her become the booty of the cowardly wayfarer who may chance to meet her and awake her from sleep. She entreats the god to surround her rocky abode with fearful terrors that shall frighten away all but the most dauntless hero. Wotan, moved by her prayer, proclaims that a "holy fire shall enfold the rock in raging flames, to lick with their tongues and tear with their teeth the coward who rashly may come the terrific rock to approach."

Professor Dippold's new book, "The Ring of the Nibelung," has been drawn upon for a translation of the text of Wotan's Farewell. The descriptive matter which accompanies the translation is from the same source.

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— When Boston fastens on a new idea, or takes up a novelty of any sort, it is done *con amore*. There is no half-way in its likes for good things. If you want an illustration of this peculiar characteristic, watch the Symphony rehearsal and matinee girls when they are “let out,” and observe how invariably they rush for refreshment and that innocent “bracer” called ice-cream soda at the “Red Glove,” that pretty little store in Temple Place. It was a happy thought on the part of Miss Fisk to add the “drink” department to her glove store, for she has given Boston throats many delicious surprises, in quality and in variety, by these delicious concoctions that are now a fad with the butterfly world. The best of Miss Fisk’s tea and chocolate is they are brewed while one waits; and the fruits which enter into the irreproachable sodas are preserved under her own skilful supervision, and would take a gold medal anywhere. The speckless glass and silverware, the refinement of the service, are telling points in the attractions of that little counter, where Japonicadom sips *fin de siecle* nectar and gathers strength for further shopping, or for the later social duties awaiting her at home. Miss Fisk understands her sex. She knows how much daintiness in all things edible or drinkable means to a woman, and consequently it is her delight to make this department quite the most fetching resort in the shopping territory. Fashion has set its seal on the “Red Glove,” but it is hoped its present charm will not vanish, because “everybody” drops in there! It is now as foreign an institution as though it had been born in the Rue Cambon, and some people are selfish enough to wish to keep it so.—*Saturday Evening Gazette*, March 6.

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(Wotan, deeply affected, gazes long into Brünhilde's eyes.)

Farewell, thou charming,  
Warlike child!  
Thou, my heart's,  
Holiest pride!  
Farewell! Farewell! Farewell!

Must I forsake thee  
And may I no more  
Hail thee with hallowed love?

Shalt thou no more  
Ride with me,  
Nor hand me the horn at the feast?  
Must I then lose thee,

Thee whom I loved,  
Thou laughing delight of mine eyes?

A bridal fire  
Shall blaze around thee  
As ne'er for bride it has blazed!  
Sheaths of flame  
Shall enshroud the rock,  
And with terror tremendous  
Dismay the timid!  
Brünhilde's castle  
The coward shall fear.  
To win her but one is fated  
Who's freer than I, the god!

Brünhilde, overwhelmed with emotion and delight, throws herself into Wotan's arms. From the depths of his heart he bids her again a most affectionate farewell. He then kisses her on both eyes, which at once are closed, and she sinks into sleep. He carries her to a low and soft mossy spot, over which a large fir-tree spreads its branches, and tenderly lays her down. Again he gazes long and mournfully at her features, closes the visor of her helmet, and once more casts a sorrowful glance on his beloved daughter. He covers her body with her long shield, and then approaches the huge rock, turning the point of the spear toward it.

Loki, hark!  
Hitherward list!  
As at first I find thee  
In glowing fire,  
At once thou fleddest  
In flickering flame;

As then, I held thee  
I hold thee to-day!  
Arise, thou wavering fire,  
Enwrap in thy flame the rock!  
Loki! Loki! Arise!



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At the last conjuration he strikes the rock three times with the point of his spear, whereupon a stream of fire bursts forth, which swiftly swells to a sea of flames. With the point of his spear he indicates the direction of the flames until they describe a complete circle around the rock. Then he exclaims, "Who fears the point of my spear shall never stride through the fiery stream." He disappears in the flame toward the background. Sweet enraptured strains accompany the sinking of Brünhilde into her long sleep, from which she is to be awakened by Siegfried, Siegmund and Sieglinde's son.

Another word on this wonderful final tableau from "Die Walküre," and this from the pen of M. Adolphe Jullien, author of the most sumptuous book on Wagner yet produced,—the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brünhilde, imploring mercy, and her implacable father: one is struck with admiration by the sublime farewell of the father to his daughter in this fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from 'Rhinegold' by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act, twice a masterpiece, as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brünhilde and Wotan."

The first concert performance in Boston of the closing scene from "Die Walküre" was given by the Theodore Thomas Orchestra, March 10, 1875. Mr. Remmertz was the singer. Two presentations by the Boston Symphony Orchestra are recorded: the first, Dec. 30, 1882, with Mr. Henschel as the singer; and the second, Nov. 10, 1888, with Mr. Fischer as the singer.

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**Last Concert,**  
**Monday, April 4th, 1892, at 8.**

## PROGRAMME.

BRAHMS . . . . . Sextet for Strings, in G major  
2d Viola, Mr. OTTO NOVACEK. 2d 'Cello, Mr. LEO SCHULZ.

BEETHOVEN . . . . . Sonata for Piano and Violoncello

BEETHOVEN . . . . . Quartet in E minor, Op. 59

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1892, at 8.

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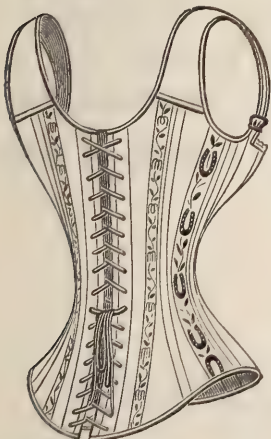
### PROGRAMME.

BAZZINI . . . . . Quartet No. 4.  
(First Time.)

LOEFFLER . . . . . Two Movements from Quartet.

BEETHOVEN . . . . . Quartet, Op. 59, No. 1.

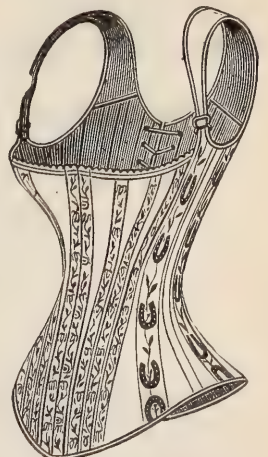
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Friday Afternoon, April 8, at 2.30.

Saturday Evening, April 9, at 8 00.

---

## PROGRAMME.

Goldmark      -      -      -      -      -      -      Overture, "Sakuntala"

Edmond de Mihalovich      -      -      Ballade for Orchestra, "The Mermaid"  
(First Time.)

J. K. Paine      -      -      Symphony No. 2, in A major, "In the Spring"

# MUSIC HALL.

MONDAY AFTERNOON, April 18,  
THURSDAY AFTERNOON, April 1, } at 2.30  
SATURDAY AFTERNOON, April 23, }

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Monday Afternoon, April 18, at 2.30

#### BEETHOVEN PROGRAMME.

32 Variations in C minor.

Sonata in C major, Op. 53.

Allegro con brio.—Introduzione e Rondo.

Sonata in E minor, Op. 90.

Allegro moderato—Moderato cantabile.

Sonata in E major, Op. 109.

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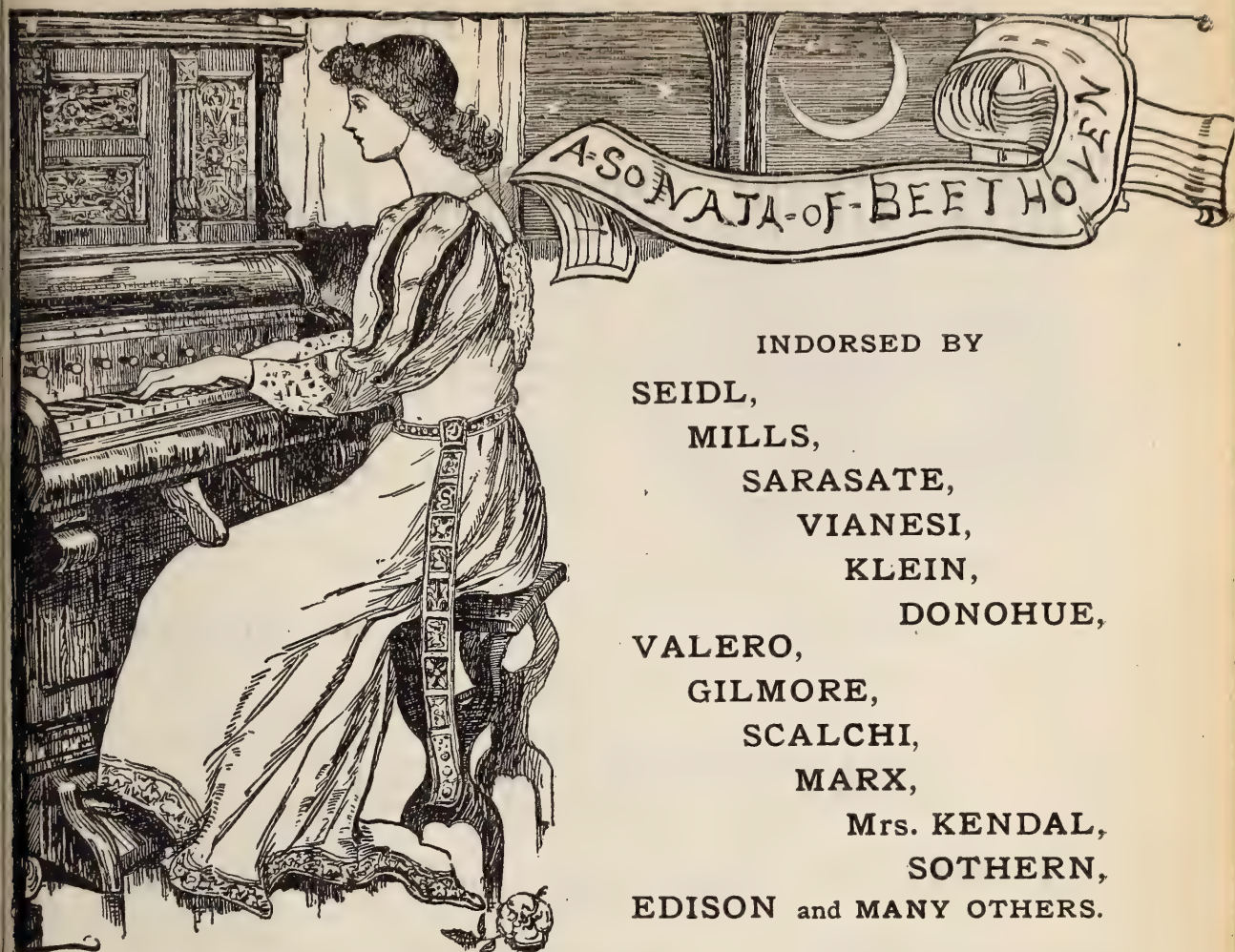
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Mr. LLOYD,

Mr. WHITNEY.

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Mrs. JOACHIM,

Mr. LLOYD,

Mr. PARKER,

Mr. HENSCHEL,

Mr. LAMSON.

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Mr. LLOYD,

Mr. WHITNEY.

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Mr. ZERRAHN, Conductor.

Mr. LANG, Organist.

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## Third Recital



Tuesday Afternoon, April 5, at 2.30.

### PROGRAMME.

DUET from "Giulio Cesare." . . . . . *Handel*

Mr. and Mrs. HENSCHEL.

*a* Song of the Harem-keeper from "Il Seraglio." . . . . . *Mozart*

*b* Aria from "Orfeo." . . . . . *Haydn*

*c* Busslied. . . . . *Beethoven*

Mr. HENSCHEL.

*a* Mignon's Song. } . . . . . *Schubert*

*b* "Auf dem Wasser zu singen." }

*c* "Geheimes." }

Mrs. HENSCHEL.

*a* BALLAD, "Die Löwenbraut." . . . . . *Schumann*

*b* BALLAD, "The Erl-king." . . . . . *Loewe*

Mr. HENSCHEL.

*a* "Le Soir." . . . . . *Ambroise Thomas*

*b* Air from "Samson et Dalila." . . . . . *Saint-Saëns*

*c* Vieille Chanson. . . . . *Bizet*

Mrs. HENSCHEL.

DUET "Oh that we two were Maying!" (MS.) . . . . . *Henschel*

(By request.)

Mr. and Mrs. HENSCHEL.

*a* "Der Asra." } . . . . . *Rubinstein*

*b* "Persisches Lied." }

*c* Song from the "Magellone." . . . . . *Brahms*

Mr. HENSCHEL.

*a* BALLAD, "There was an Ancient King." } . . . . . *Henschel*

*b* Four "Lieder im Volkston." }

Mrs. HENSCHEL.

DUETTO BUFFO from "Don Pasquale." . . . . . *Donizetti*

Mr. and Mrs. HENSCHEL.

Fourth and Last Recital, Saturday Afternoon, April 9, at 2.30.

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### ... PROGRAMME ...

1. Sonata for Piano and Violoncello, Op. 99, . . . Brahms  
(First time in Boston.)
2. Soli for Violoncello.
  - a. Canzone (First time), . . . . . Max Bruch
  - b. Serenata, . . . . . Hans Sitt
  - c. Humoreske, . . . . . Klengel
3. "Kultaselle," Variations for Piano and Violoncello, Busoni  
(First time.)
4. Soli for Violoncello.
  - a. Sarabande, . . . . . Bach
  - b. Berceuse, . . . . . Cesar Cui
  - c. Tarentelle, . . . . . Cossman
5. Trio for Piano, Violin, and Violoncello, D major,  
Op. 70, . . . . . Beethoven

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PROGRAMME





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The National Conservatory of Music of America, desirous of emphasizing the engagement of Dr. Antonin Dvorak as its Director by a special endeavor to give an additional impulse to the advancement of music in the United States, proposes to award prizes for the best Grand or Comic Opera (Opéra Comique), for the best Libretto for a Grand or Comic Opera (Opéra Comique), for the best Piano or Violin Concerto, and for the best Symphony, Oratorio, and Suite, or Cantata, each and all of these works to be composed or written by composers and librettists born in the United States, and not above 35 years of age. The prizes shall be as follows:—

## SUBJECTS AND PRIZES.

For the best Grand or Comic Opera (Opera Comique), words and music,	\$1,000
For the best Libretto for a Grand or Comic Opera (Opera Comique)	500
For the best Symphony	500
For the best Oratorio	500
For the best Suite or Cantata	300
For the best Piano or Violin Concerto	200

## GENERAL CONDITIONS.

1. Each work must be in manuscript form and absolutely new to the public.
2. Its merits shall be passed upon by a special jury of five or more competent judges.
3. The works to which the prizes shall be awarded shall be made known to the public under the auspices of the National Conservatory of Music of America, whose operatic conductors, vocalists, instrumentalists, choral forces, etc., insure an ensemble that must add largely to the effectiveness of the compositions.
4. The National Conservatory of Music of America reserves the right to give three public performances of the works to which prizes shall be awarded: these shall afterwards be the property of composers and authors.
5. Manuscripts shall be sent for examination, to the above address, between September 1 and October 15, 1892. The award of prizes will be made on or about November 15, 1892.

## THE JURIES:

### Grand Opera.

Dr. Antonin Dvorak.  
Mr. George W. Chadwick, Boston.  
Mr. Arthur Nikisch, Boston.  
Signor Romualdo Sapio, New York.  
Herr Anton Seidl, New York.

### Opera Comique.

Dr. Anton Dvorak.  
Signor Paolo Giorza, New York.  
Mr. Bruno Oscar Klein, New York.  
Herr Adolf Neuendorff, New York.  
Mr. Frank van der Stucken, New York.

### Libretto.

Dr. Antonin Dvorak.  
Mr. Thomas Bailey Aldrich, Boston.  
Mr. Elwyn A. Barron, Chicago.  
Mr. C. A. Bratter, New York  
Mr. Henry A. Clapp, Boston.  
Mr. Eugene Field, Chicago.

Mr. George P. Goodale, Detroit.  
Col. Thomas Wentworth Higginson, Boston  
Mr. M. G. Seckendorff, Washington.  
Mr. Edmund C. Stedman, New York.  
Mr. Benjamin Edward Woolf, Boston.  
Mr. William Winter, New York.

### Oratorio and Cantata.

Dr. Antonin Dvorak.  
Mr. Dudley Buck, Brooklyn.  
Mr. William W. Gilchrist, Philadelphia.  
Mr. Benjamin J. Lang, Boston.  
Mr. William L. Tomlins, Chicago.

### Symphony, Suite, Violin, and Piano Concertos.

Dr. Antonin Dvorak.  
Mr. Asger Hamerik, Baltimore.  
Mr. Rafael Joseffy, New York.  
Prof. John K. Paine, Boston.  
Mr. Xaver Scharwenka, New York



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## PROGRAMME

OF THE

# Twenty-second Rehearsal and Concert.

FRIDAY AFTERNOON, APRIL 8, AT 2.30.

SATURDAY EVENING, APRIL 9, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES.

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# Twenty-second Rehearsal and Concert

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Friday Afternoon, April 8, at 2.30.

Saturday Evening, April 9, at 8.00.

---

## PROGRAMME.

Goldmark       -       -       -       -       -       -       Overture, "Sakuntala"

Paine       -       -       -       Symphony No. 2, in A major, "In the Spring"

- 1. INTRODUCTION. ADAGIO SOSTENUTO. (The Departure of Winter.)  
    ALLEGRO MA NON TROPPO. (The Awakening of Nature.)
- 2. SCHERZO. ALLEGRO. (May Night Fantasy.)
- 3. ADAGIO. (A Romance of Springtime.)
- 4. ALLEGRO GIOJOSO. (The Glory of Nature.)

Beethoven       -       -       -       -       -       -       -       Overture, "Egmont"

---

The Programme for the next Public Rehearsal and Concert will be found on page 765.

---

NOTE.—Next week's Public Rehearsal will be held on Thursday afternoon, to allow time to arrange the stage for the Handel and Haydn Society's Concert, on Good Friday evening.



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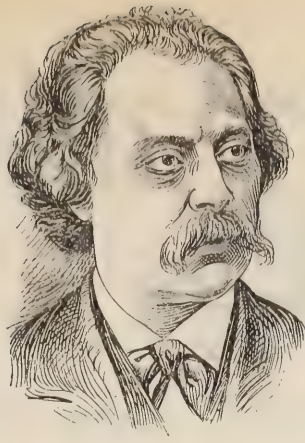
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Overture, "Sakuntala."

Goldmark, 1832.

Appreciation of the story of Sákuntalâ was the means of furthering the study of Sanskrit in Europe. The tale, one of the most beautiful in Hindu mythology, as told in the Mahâbarata is as follows: "Sákuntalâ was the daughter of the Saint Viswamitra and the Apsaras, or water-nymph, Menakâ. Abandoned by her parents, she was adopted by the Saint Kanwa, who brought her up in his hermitage as his daughter. Once upon a time King Dushyanta went a-hunting in the forest, and, accidentally coming to the hermitage of Kanwa, saw Sákuntalâ, and fell in love with her. He persuaded her to marry him according to the rite of the Gandharva marriage, and promised her that the son she would bear him should be the heir to his throne, and that he would take her home as his queen to his royal city. Kanwa, who had been absent while this event happened, returned to the hermitage, and through his divine knowledge knew the whole secret,

---

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though it had not been confessed to him by Sákuntalâ. She in due time was delivered of a son, and remained at the hermitage until the boy was six years old; but, as Dushyanta, unmindful of his promise, did not send any messenger for her, Kanwa directed her to proceed with her boy to the residence of Dushyanta. This she did; but, when she arrived there, she was repudiated by the king. Nor did her speech, however touching and eloquent, move his heart, until at last a heavenly voice assured him that Sákuntalâ had spoken the truth, and that he saw before him his lawful son. Thereupon Dushyanta recognized Sákuntalâ as his queen and her son as his heir. The latter was named Bharata, and became the founder of the glorious race of the Bharatas.

About six-and-twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works, which never failed to draw large audiences in more than one German town, especially those of Saxony. The young man's name was Carl Goldmark,—thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1852, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition, and it is Goldmark, the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than

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a half-score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic once wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."



**Symphony No. 2, in A. (Spring.) Op. 34.**

**Paine.**

1. INTRODUCTION. ADAGIO SOSTENUTO. (The Departure of Winter.) ALLEGRO MA NON TROPPO. (The Awakening of Nature.)
2. SCHERZO. ALLEGRO. (May Night Fantasy.)
3. ADAGIO. (A Romance of Springtime.)
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his symphonic works. His larger orchestral pieces have been made familiar to American audiences by Mr. Theodore Thomas's band, and have met with great success. His style of composition is large, broad, and dignified, based upon the best classic models, and evinces a high degree of musical scholarship. The list of his principal instrumental compositions is as follows: first symphony, in C minor, op. 23, composed in 1875, and first performed in Boston by the Thomas Orchestra, Jan. 26, 1876; second symphony, in A major, op. 34, entitled "Spring," composed in 1879-80, and first performed in Cambridge, Mass., March, 1880, the composer himself having also conducted it at a Brooklyn (N.Y.) Philharmonic concert in 1883 and in Boston in 1884; symphonic poem to Shakspeare's "Tempest," in D minor, op. 31, composed in 1876, and first performed in New York by the Thomas Orchestra in October, 1877; overture to Shakspeare's "As You Like It," op. 28; duo concertante for solo violin, violoncello, and orchestra, in A major, op. 33; piano and violin sonata, in B minor; and trio in D minor, for piano, violin, and violoncello, op. 32; Island Fantasy for orchestra, op. 45, Boston Symphony concert, 1889.

As already stated, the "Spring" symphony was composed in 1879-80. It is a work characterized by scholarly dignity and purity of style, as well as by the grace and freedom of its musical ideas and their adaptation to the expression of definite programme music through the medium of brilliant and effective instrumentation. Altogether, it is by far the most important work yet produced by an American composer.

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The introduction is clearly typical of the melancholy and frigid desolation of winter. It begins with a suggestive minor theme for the tenors and 'cellos, the contrabass and horn furnishing the background. As the harmony is increased, it grows grimmer and more agitated in tone, until a *tremolo* of the strings makes way for a melody for the clarinet,—harbinger of spring. It is followed by a tempestuous climax. The winter is going out like a lion. As the storm subsides, it gives place to a *pianissimo tremolo* of the strings, leading to a change to the major key. Spring has come. The violins keep up their *tremolo*, as if filled with anticipations, when suddenly the principal theme is given out by the second violins and 'cellos, soon joined by the violins and clarinets in a bright stream of melody, after which the violins resume their suggestive episode. Fresh motives, clear, cheerful, and buoyant in character, are introduced, with which the winter theme strives in vain contention. Near the close a sweet melody for the violins occurs, and the *allegro* ends with the *tremolo* taken at first *fortissimo* and gradually dying away.

The *scherzo* is entitled "May Night Fantasy," and well answers to its name. It opens with a graceful, airy theme, which in its melodious progress, accompanied by the songs of birds and the sounds of animated nature calling from instrument to instrument, is a genuine bit of spring poetry, full of gay color and warm, rich tone. The *trio* finely contrasts with the tenderness of its *cantabile* melody.

The *adagio* is broadly laid out. The principal theme is in sombre color, but very poetic in its feeling, and tinged here and there with reminiscences of the winter theme. It is undoubtedly intended for a reverie, full of rest-

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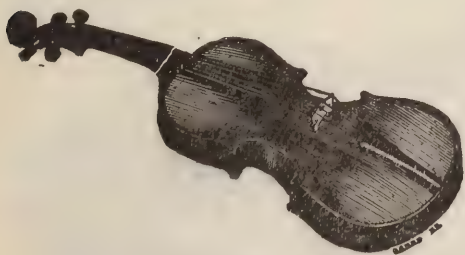
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extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggres-

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sive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three

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whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibra-

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tions: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on the master's part, such warm and earnest efforts to console them, that their love for him would have been increased."

Now listen to M. Monod, much less intimate at Bayreuth: "It is there that one should see and know Wagner, since he puts a curb upon his indomitable nature, in order to receive with a perfect courtesy the numerous visitors whom the festivals attract to Bayreuth. He exercises an irresistible influence upon those who come near him, not only by his musical genius, the originality of his wit, his varied stock of learning, but above all by a power of temperament and will which shines through all his being. One feels in the presence of one of nature's forces which breaks loose and vents its fury with a violence almost irresponsible.

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“When one takes a closer view of him, sometimes of an unbridled gayety, sending forth a perfect torrent of pleasantries and hearty laughs, sometimes furious, respecting in his attacks neither titles nor powers, nor friendships, always obedient to the irresistible outburst of the first emotion, one ends by not being too severe with him for the lack of taste, of tact, and of delicacy of which he was repeatedly guilty. One is tempted, if a Jew, to pardon his pamphlet on Judaism in Music ; if French, his buffoonery on the capitulation of Paris ; if German, all the injuries he has heaped upon Germany ; just as one pardons Voltaire for ‘La Pucelle’ and certain letters to Frederick II., Shakespeare for certain pleasantries and certain sonnets, Goethe for certain ridiculous productions, and Victor Hugo for certain expressions of sentiment. One takes him for just what he is, full of faults, perhaps because he is full of genius, but an incontestably superior man, one of the greatest and most extraordinary which our century has produced.” It would be impossible to say more in fewer words.

All testimonies agree that Wagner in his social relations was a very affable and charming man, even with the French. The painter, Renoir, travelling one winter in Italy during the master’s sojourn there, determined to try to commit him to a sitting, though with very little hope of success, knowing well Wagner’s repugnance to posing for artists. He had provided himself with a letter of introduction, which he had lost *en route*. Not discouraged, however, he presented himself at Wagner’s house ; and the first person to receive him there was the Russian painter, Paul Joukowski, who had attached himself to the master’s fortunes, and who was then engaged in making models of the “Parsifal” scenery. When

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Renoir announced to him the object of his visit, he declared that he had been following Wagner for about two years, trying to get a portrait of him. "But wait," said he. "What he refuses me, he may grant you; and, at any rate, you must not go away without seeing him."

Renoir remained, and did well. But let him speak for himself. The following is a true picture of Wagner as given in a letter to a friend: "I hear a sound of muffled footsteps on the thick carpet. It is the master in garb of velvet, his great sleeves lined with black satin. He is very fine and very amiable. He shakes my hand, bids me be seated, and then commences the wildest kind of a conversation, interspersed with ahs and ohs, half French, half German, with guttural terminations. 'I am much pleased [ah! oh! and a guttural sound]. You come from Paris?' 'No, I come from Naples'; and then I tell him of the loss of my letter, at which he laughs a good deal. We talk about everything. When I say we, I mean that I had nothing to say but 'Dear master, certainly, dear master.' At last I rise to take my leave. Then he takes both my hands, and pushes me back into my chair: 'Wait a little longer: my wife is coming.'"...

In short, Wagner, carried away by the gayety of the Parisian artist, offered to pose one-half hour the following day before breakfast for the Russian and the French painter at the same time. "You will make me," said he to the first, "turning my back to France, and Monsieur Renoir will make me from the other side [ah! oh!]." "The next day," continues Renoir, "I was there at mid-day: you know the rest. He was very gay, I very nervous and regretting that I was not Ingres. I believe I made the most of my time,—twenty-five minutes: it was not very much. But I think, if I had stopped sooner, I would have done better; for towards the last my model lost a little of his gayety, and became stiff. I followed these changes too much. When finished, Wagner wanted to see the result. He said, 'Ah! ah! I look like a Protestant priest.' This was quite true. But I was only too happy not to have made a complete failure of it: I had at least a souvenir of this admirable head."

This oil portrait, sketched at Palermo in half an hour by the French artist Renoir, on Jan. 15, 1882, two days after Wagner had finished "Parsifal," is one of the rare ones for which the master consented to pose. "He repeated several times that the French were too much given to reading [ah! oh! and a hearty laugh] the German Jew art critics [and he named one of them]. 'But, Monsieur Renoir, I know that there are some good fellows in France, whom I do not confound with the German Jews.'



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Unfortunately, I cannot give an adequate idea of the whole-souled gayety on the part of the master."

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An idyllic tale of Rubinstein's visit to the Caucasus last summer is related by the *Leipzig Signale*. Rubinstein had long wished to visit "the jewel of the Russian Empire," and in June he arrived at "the pearl of the Caucasus," the city of Tiflis, which he found so warm, however, that he was anxious to leave immediately for the mountains. The local musical societies, however, did not permit him to depart before he had submitted to various national performances and festivities. A wealthy patron of music, named Pitoyeff, invited him to his villa in the mountains, 5,000 feet above sea-level; and here Rubinstein found the air and scenery and seclusion so consonant with his desire for rest, and an opportunity to work undisturbed, that he concluded to spend the whole summer there, Mr.

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Pitoyeff having placed a neat little summer-house adjoining a park at his disposal.

Rubinstein, whose creative energy and ambition at sixty-two are as great as they were thirty years ago, immediately set to work composing. A table and a grand piano had been placed at his disposal; and at seven o'clock every morning he got up, took a cup of tea and a cigarette, and then sat down to play for several hours, preliminary to composing. The pieces he played were those of his seven historic concerts, one day being devoted to each, whereupon the series recommenced. One morning two early visitors in the park heard this music, and were astonished, as they did not know of Rubinstein's being there. The next morning they returned with a few friends, who told their friends about it, so that, in a few days, the news of these free morning concerts was bruited all about the neighborhood; and hundreds of visitors came, including some from Tiflis, who had to get up at four or five to be there in time, and the Tiflis people are not early risers by instinct. Seats in the stages from Tiflis had to be ordered a week ahead, although the number of stages had been doubled. Rubinstein, of course, soon found out about this invasion of his sanctum; but, as his audience was always quiet and well behaved, he did not cease his free concerts, but even went so far as to open the windows toward the park, so that they might hear better, without, however, showing himself. Before leaving Tiflis, he also gave a concert in behalf of the local music school.

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Overture, "Egmont."

Beethoven.

The Count of Egmont was a popular leader at the time of the struggle between the Netherlands and the King of Spain,—one who fitly represented the cause which even his death could not defeat. Beethoven's "Music to Egmont" was completed in 1810. It includes an overture, two soprano songs, four 'entr'actes, Clärchen's death, some melodrama, and a *finale*. It is surmised its first performance took place at a private house, as no theatrical record mentions it. Goethe's\* influence on Beethoven is

\*The first meeting between Beethoven and Goethe took place at Töplitz, in 1812. In a letter subsequently written to Zelter, the poet thus gives his impressions of the composer: "I have made Beethoven's acquaintance in Töplitz. His talent astounds me. He is unfortunately quite an intractable character; but he is to be excused and much to be pitied, for he is losing his hearing. His natural taciturnity will be intensified by this failing."

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seen in other compositions of that period. Following the "Egmont" music are three songs (op. 83) to Goethe's words, and suitably inscribed; "Mignon's Song"; and, according to Thayer, a sketch of the "Erl-king." Rochlètz records Beethoven as saying of Goethe: "It was at Carlsbad that I first knew him. I wasn't then so deaf as I am now, but still I couldn't hear well; and the patience the great man showed me and the deal he did for me. . . . It made me very happy at the time. I could have died for him ten times over. In those days, I was all in a blaze; and then I made my music to his 'Egmont,' and that was a success, eh?"

In an article written after a performance of the "Egmont" music at Weimar in 1854, Liszt has laid great stress on the fact that, in Beethoven's music to Goethe's tragedy, "Egmont," we find one of the earliest examples in modern times of a great musical composer drawing his inspiration directly from the words of a great poet. In view of what has been accomplished by Beethoven's successors, this early attempt to combine the spirit of music with that of the drama is significant. It may not be uninteresting to note that it was a hearing of Beethoven's "Egmont" music which determined Wagner (as he has himself related in an autobiographical sketch of his early days) to devote himself to music. Wagner had aspired to be a playwright. The "Egmont" music revealed to him the possibility

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— When Boston fastens on a new idea, or takes up a novelty of any sort, it is done *con amore*. There is no half-way in its likes for good things. If you want an illustration of this peculiar characteristic, watch the Symphony rehearsal and matinee girls when they are “let out,” and observe how invariably they rush for refreshment and that innocent “bracer” called ice-cream soda at the “Red Glove,” that pretty little store in Temple Place. It was a happy thought on the part of Miss Fisk to add the “drink” department to her glove store, for she has given Boston throats many delicious surprises, in quality and in variety, by these delicious concoctions that are now a fad with the butterfly world. The best of Miss Fisk’s tea and chocolate is they are brewed while one waits; and the fruits which enter into the irreproachable sodas are preserved under her own skilful supervision, and would take a

gold medal anywhere. The speckless glass and silverware, the refinement of the service, are telling points in the attractions of that little counter, where Japonicadom sips *fin de siecle* nectar and gathers strength for further shopping, or for the later social duties awaiting her at home. Miss Fisk understands her sex. She knows how much daintiness in all things edible or drinkable means to a woman, and consequently it is her delight to make this department quite the most fetching resort in the shopping territory. Fashion has set its seal on the “Red Glove,” but it is hoped its present charm will not vanish, because “everybody” drops in there! It is now as foreign an institution as though it had been born in the Rue Cambon, and some people are selfish enough to wish to keep it so.—*Saturday Evening Gazette, March 6.*

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of combining the spirit of music with that of the drama in a more adequate manner than that represented by the opera of his day.

The remarks on the overture which follow are condensed from an analysis by Sir George Grove: "The overture opens with an introductory section, *sostenuto*,—short, but most expressive. The tremendous unison F, the abrupt rhythmical chords from the strings, the more broken and melodious phrases following in the wind, and the unison F at the end; further, the beautiful phrase that follows and throws a tender, human, regretful cast over the scene,—all combine; and this introduction always presents itself to the writer like a head of Egmont himself placed in front of the stormy background of the rest of the music. Musical hearers will not fail to notice the transformation of the phrase, at the very end of the *sostenuto*, from quavers to crotchets, or to compare it with the similar instance at the end of the overture to 'Coriolanus.' With this phrase the time changes to *allegro*, and the first subject of the new movement is full of agitation. The

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first bar exhibits a favorite device of Beethoven's, the repetition of a phrase which is just too short for the bar, and which therefore changes its place and its accent each time of repetition. The melody itself starts in the fourth bar, partly in the 'cellos and partly in the first violins. One of Beethoven's characteristic proceedings has just been noticed. Another, the hurrying of the phrase, has been often pointed out. For the second subject there is no pause or hesitation. It is in A-flat, the relative major of F minor, and follows a pedal E-flat of eight bars. It is as rhythmical as the opening of the introduction, and divided, like it, into two portions of string and wind, the strings furious, the wind gentle. A new strain appears, still in the key of A-flat, full of motion, and containing some sudden and powerful blows by the whole orchestra. After a very short development of these themes, the opening matter is recapitulated, and this portion of the work ends with what can hardly be anything else than a reference (no picture) to the death of Egmont. After a loud termination on the chord of D-flat in the whole orchestra, there are a series of passages alternating between the brass and the strings, the brass commanding, the strings imploring; then loud chords from all, as if all appeal were useless; then a last gesture from the violins; then a pause; and then a singular, almost supernatural passage in the wind,—fit strain to accompany a soul to heaven! After this the revolution takes its course, and there is no need either for quotation or for doubt as to the intention of this portion of the music, since in repeating it at the end of the play Beethoven has labelled it *Sieges-Symphonie*, or Strain of Triumph. The overture ends with the most exultant clamor from the orchestra."

The complete "Music to Egmont" was heard for the first time in Boston at a Philharmonic concert, Carl Zerrahn, conductor, March 26, 1859. It was also performed, the accompanying text being read by Mr. H. M. Ticknor, at the Boston Symphony concert of Dec. 12, 1885.



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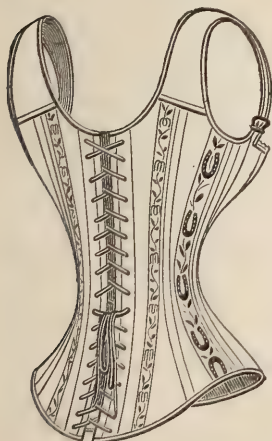
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*Boston Courier*, April 3, 1892.

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# Twenty-third Rehearsal and Concert.

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Thursday Afternoon, April 14, at 2.30.

Saturday Evening, April 16, at 8.00.

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## PROGRAMME.

Schumann - - - - - Symphony No. 1, in B-flat, Op. 38

Andante un poco maestoso.

Allegro molto vivace.

Larghetto.

Scherzo, molto vivace with Trio I. and Trio II.

Allegro animato e grazioso.

Handel - - - - - Aria, "Alessandro"

Henschel - Suite from the Music to Shakespeare's "Hamlet," Op. 50

(a) Prelude (Hamlet).

(b) Prelude to Act II. (Ophelia).

(c) Interlude (Act III.) and Pastorale (Act V.).

(d) Prelude to Act V. (Ophelia's death).

(e) Danish March.

(First Performance in America. Conducted by the Composer.)

Massenet - - - - - Aria from "Herodiade"

Weber - - - - - Overture, "Oberon"

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Soloist, Mrs. GEORG HENSCHEL.

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The Programme for the next Public Rehearsal and Concert will be found on page 801.

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The performance of the D'Albert Symphony announced for this concert is postponed on account of the non-arrival of the orchestral parts from Europe.

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**Symphony No. 1, in B-flat, Op. 38.**

**Schumann, 1810-1856.**

*Andante un poco maestoso.*

*Allegro molto vivace.*

*Larghetto.*

*Scherzo, molto vivace with Trio I. and Trio II.*

*Allegro animato e grazioso.*

This is Schumann's "Spring" symphony. It emanates from the happiest period of his life. The obstacles to his marriage had been overcome, and he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B-flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided be-

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tween the professions of law and music, he wrote to Wieck, his old piano-forte teacher and future father-in-law: "I detest theory pure and simple, as you know; and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student attempts in the symphonic form, one at least, in G minor, was played in public (in Schneeberg in 1833).

Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music, in overcoming his youthful "detestation of theory." The earliest of the four published symphonies was first performed at the Gewandhaus, Leipzig, Mendelssohn conducting, on March 31, 1841, having been composed but shortly before. A few weeks after the performance he wrote to a friend: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance!—I, and others also, for it had such a favorite reception as I think no symphony has had since Beethoven."

This state of things, as Grove says, the music reflects very characteristically. So full of it was Schumann's mind that the composition of the entire work—without the scoring—is said to have taken only four days.

The title "Spring Symphony," which, however, is not adopted upon

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It was first projected in . . . . .	1825	Original estimate of cost . . . . .	\$1,948,557.00
Commenced . . . . .	1851	Actual cost . . . . .	20,241,842.31
Cut through . . . . .	November 27, 1873	Total length of tunnel . . . . .	$4\frac{3}{4}$ miles
First train of cars through . . . . .	February 9, 1875	Width of tunnel . . . . .	26 feet
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the printed title-page, is Schumann's own. In the volume of letters ("Robert Schumann's *Briefe neue Folge*, new series, B. & H., Leipzig), the first mention of it occurs: "Fancy," he says, "a whole symphony,—and a 'Spring' symphony, too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself, which follows the first two bars of the symphony, reads: "Beginning of a symphony, occasioned by a poem of Adolf Böttger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

It is conceded that the buoyant B-flat symphony witnesses, in a truly astonishing manner, Schumann's forward stride in the technique of composition. Purists point out its "lovely imperfections"; but few of these are unwilling to say, with Ehlert: "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon." Joseph Bennett points out the distinctions which marked the approach to composition in the higher forms between Schubert and Schumann. The former "worked up to higher manifestations of the symphonic forms through his larger pieces for the chamber, such as the octet; but Schumann passed at a step from the pianoforte to the orchestra, from the sonata to the symphony."

"Schumann," writes Wasielewski, "conceived and treated the symphonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thoroughly Schumannic. Higher artistic value is bestowed on them by the fact that these ideas are expressed

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in the old established form. They seldom reveal the arbitrary enormities which so often occur in his earlier works."

Grove remarks that the trombone passage in the second portion of the *finale*, while, perhaps, containing a reminiscence of the first movement of Schubert's C major symphony,—heard by Schumann (who brought the MSS. from Vienna) at Leipzig, only a few months before the composition of the work,—is yet treated in his own way, producing a solemn effect not easily forgotten. An instance of Schumann's imperfect acquaintance with the orchestra of that date, also pointed out by Grove, is shown in the original score of the introduction. The energetic phrase for horns and trumpets, with which it begins, was first written a third lower (the corrected notes are D, B-flat, C, D); but, when the work came to rehearsal, under Mendelssohn, it appeared that the notes G and A, being stopped notes, could hardly be heard, and the change had to be made. This was for a long time a great joke with Schumann.

Writing to Mendelssohn from Dresden, in 1845, he says: "You are now in the middle of my symphony (rehearsing from the Gewandhaus concert). You remember the first rehearsal, in 1841, and the stopped notes in the trumpets and horns, at the beginning? It was exactly as if they had caught cold; and I am obliged to laugh now whenever I think of it."

There follows Joseph Bennett's analysis of the B-flat symphony:—

#### First Movement.

"The first *allegro* is introduced by an *andante un poco maestoso*, which begins with a kind of motto phrase, stated in unison by horns and trumpets

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without accompaniment. Mendelssohn had an exactly parallel idea at the opening of his 'Hymn of Praise' symphony, which was performed a few months before Schumann wrote his symphony. That the credit of origination belongs to the author of the 'Hymn of Praise' is thus settled by dates, but Mendelssohn's friend and admirer may claim the merit of recognizing and frankly turning to account a very happy thought. The two musicians worked out the idea in different ways. Mendelssohn uses his 'motto' in the *allegro* simply as a tributary, whereas Schumann makes his enter into the principal theme.

"The *allegro molto vivace* opens, as just stated, with the 'motto' phrase of the introduction, which now forms part of a very energetic, bustling, and well-marked leading subject. Schumann does not develop his theme at length. His studies of great masterpieces, particularly, mayhap, of Beethoven's 'C minor,' inclined him to a concise first part. Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The new melody is as plaintive and tender as its predecessor was bold and vigorous, and thus the composer obtains the by no means slight advantage of a good contrast. He is otherwise happy in his themes, which, as well as having melodic character, lend themselves freely to effective orchestral treatment.

"In the second part of the movement, Schumann yields himself unreservedly to the work of exhaustive development. He shrinks neither

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from elaboration nor length, but he never becomes obscure. Indeed, this 'working out,' if not technically quite above criticism, reveals most remarkable power for a first effort in symphonic writing. It should be observed that interest is augmented by the use of several subsidiary themes, which are cleverly associated with the principals. After the usual recapitulation, and when the *coda* is reached, a novel feature presents itself in the shape of a passage for strings only, of a hymn-like character. It has been called 'a little song of thankfulness,' and might be that or anything else poetic and engaging."

### Second Movement.

"The slow movement, *larghetto*, E-flat, is one of the effusions by this master which set the fancy at work in efforts to explain it through reference to circumstances or emotions all can appreciate. One thing quite certain is that here we have a delicious and expressive tune, which no man in whose soul is music can listen to without emotion. The form of the movement is that of variations wherein the theme remains unaltered, and only the accessories change. Three times does the melody appear: first, from the violins; next, from the violoncellos; and, lastly, from the oboes and horns, the accompaniment becoming more elaborate with each repetition."



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### Third Movement.

"The *scherzo, molto vivace*, G minor, is remarkable for two *trios*,—an innovation which Schumann was the first to make. In his symphonies in B-flat and A, Beethoven repeats the trio; and from this Schumann may have taken an idea to be developed as we now have it. The *trios* are well contrasted, differing, as they do, in key, rhythm, and character."

### Fourth Movement.

"The *finale, allegro animato e grazioso*, resembles the first *allegro* in opening with a motto phrase. But here the whole force of the orchestra is employed; and the phrase is an ascending scale, beginning on the dominant, and having a broken rhythm which imparts great character. After one statement, a light and lively principal theme is entered upon. The term 'principal theme' strictly appertains, however, to the 'motto,' which forms by far the most conspicuous, striking, and effective part of the movement. The *finale* should be heard with the closest attention to this phrase, Schumann's treatment of it being always masterly and impressive, and such as more than warrants the composer in risking the close of his work upon a *motif* apparently wanting in adaptiveness."

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Recitative and Aria from "Alessandro."

Handel, 1685-1759.

RECIT.— Ne' trofei d' Alessandro trionfa ancor quest' alma. Ma funesta Lisaura ogni mia palma. Pur tenterò tutte d' amor le vie, perchè allettato il vincitore amante, infido altrui, sia solo a me costante.

Lusinghe più care, d' amor veri dardi,  
Vezzose volate sull labbro nei guardi  
E tutte involate l' altrui libertà.  
Gelosi sospetti, dilette con pene,  
Fra gioje tormenti, momenti di spene,  
Voi l' armi sarete di vaga beltà.

In 1720 Handel, in addition to his duties as chapel-master to the Duke of Chandos, a rich patron, who lived in such magnificent style as to be nicknamed the "Grand Duke," was also engaged in teaching the daughters

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of the Prince of Wales. Not content with these duties, Handel undertook to direct the Italian Opera in London for the society called the Royal Academy of Music. During the fourth season a new prima donna, Francesca Cuzzoni, made her début, and, although described as "short and squat, not a good actress, and fantastically dressed," she still met with remarkable success. Two years later the directors of the Royal Academy engaged the famous Faustina, one of the greatest singers of the world, to sing with Cuzzoni. Her beauty was an admirable foil to the ugliness of Cuzzoni, and it was for these two ladies that Handel wrote "Alessandro."

### ENTR'ACTE.

VENUSBERG IN 1890.

Writing to the New York *Tribune* from Eisenach, Thuringia, scene of Tannhäuser's adventures, Mr. Krehbiel said:—

"As for me, I have convinced myself that for artistic purposes Thuringia affords proof of the correctness of the story which Swinburne sang in his 'Laus Veneris' and Wagner glorified in the opera whose scene is laid in and about Eisenach. I have stood in the hall of minstrelsy where the famous singing-match took place. In the old Municipal Library at Nuremberg, I unearthed a manuscript attested by an old master-singer as containing a melody composed by Heinrich von Efterdingen, otherwise Tannhäuser; and, as no master-singer of Nuremberg other than Sixtus Beckmesser was ever known to lie, that document ought to settle the disputed

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question whether such a minstrel knight as Tannhäuser ever lived. If he did not live, how could he have composed the melody in my portfolio? And, if he didn't compose it, who did?

"But, more and beyond and above all that, I have seen and explored the very cave in which Tannhäuser lived with his fair enslaver. I may not approve of Venus's choice of a dwelling, and may hereafter give suggestions to scene-painters touching a necessary remodelling of the grotto which figures in the first act of Wagner's opera; but I shall have to bear testimony evermore that the cave is not a figment of the imagination, and that its existence and the Wartburg's and the melody in my portfolio are so many proofs of the old story of Tannhäuser and Venus. It was a little disturbing to find that Venus had moved, and taken all the roseate light with her, and that the ballet with which she entertained her lover must have been cramped for space; but such facts need not darken the main issue. The cave is there, right in the Hoerselberg, where the story says it is; and, if Venus didn't use to live in it, who did? . . .

"Just after leaving the Zapfengrund and starting into the wooded ravine between the greater and lesser Hoersel Mountains, one comes upon a tiny spring, whose waters fall into a rude reservoir from a rusty piece of gas-pipe. (How these rude realities jar on the imagination!) Unless one were thirsty, he would pass it without notice; but this is the 'Jesusbrunnlein'—the Little Fountain of Jesus—of Thuringian legend, which sprung out of the barren rock in answer to the prayers of a shepherd, who was famishing with his flock on this spot at a time when it was as bleak as the side of the mountain. Now it springs from a hillside so thickly grown as to be almost impassable. An hour's walk through the woods brings one

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to the top of a ridge and within an eighth of a mile of the cave. If the first distant view robbed the cave of some of its romantic interest, the nearer view reduces it to the level of a prosaic hole in the ground. Twenty feet below the ridge there is a great V-shaped crevice. From this, a hole of an irregular oblong shape extends into the mountain side. It is about four feet high, and from a foot and a half to two feet wide. Water drips down the rocky sides, and the bottom is muddy,—very muddy. Undeterred by the unpromising gateway, you light your candles and go in. The bottom descends gradually, but irregularly. The passage winds about so as to shut out the daylight in a minute or two. The bottom gets muddier. You have laboriously worked your way twenty-four feet toward mediæval purgatory, or the gay domains of Dame Venus, you don't know which, and you begin to look about for the chamber which a predecessor of yours thirty odd years ago described as being large enough to contain eighteen men, besides a little bench carved out of the wall as a resting-place for the weary, when suddenly the passage comes to an end. That was the pilgrim's experience, but doubtless the whole extent of the underground passage was not traversed by him. Old accounts make it sixty-eight feet long, and he scarcely went a third of that distance. It looked as if the tunnel had got filled with dirt at a place where it was narrowed to dimensions which would have necessitated crawling in the mud if the exploration could have been continued farther.

“Being unprovided with facilities for excavation, and having convinced himself that a degenerate nineteenth-century imagination was not equal to the task of metamorphosing such narrow, ‘diminutive, moist, unpleasant’ quarters into a fitting abode for Venus, no matter how strong the desire to

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do so, the pilgrim turned back, and sought the lovely outer world. That looked lovely, indeed, from the vantage-ground of the mountain top. No valley is lovelier than a Thuringian valley; and, after the damp darkness of the cave, the valley of the Hoersel seemed to smile as under the spell of a benediction from above. Just before we emerged from the hole, while its jagged mouth still furnished a frame for the picture, the Wartburg came into view. Eisenach, as the frank manager of the hotel confessed, derives its revenues nowadays chiefly from visitors who come to see the Wartburg. Nature seems to have designed that this should be so. Go where you will, the enchanting vista ends with the beautiful old pile; but the most unique spot to view it from is the mouth of the Cave of Venus, with which it is so intimately and inexplicably associated in legendary history."

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TO EDWARD AND CARL SCHUMANN

(Schumann Brothers).\*

LEIPZIG, March 19, 1838.

MY OWN DEAR BROTHERS, EDWARD AND CARL,—

It is a long time since I have been able to write to you with such a happy heart as I am doing to-day. You know what I mean. The old papa will melt by degrees, I am quite sure; and, in due time, one of the most glorious girls the world has ever seen will be mine. But, unfortunately, I may have to say good-by to you for a long time. Such a great artist as she is ought to be in a large town, and I myself should wish my work removed to another place. In a word, we shall most likely go to Vienna. My future is full of delightful prospects. I shall take my *Zeitschrift* with me. Clara is very highly thought of there, and can earn so much by playing. (——?) and I have made a name there, too. Clara writes me that I shall have no difficulty in obtaining a professorship at the Vienna Conservatoire (the empress likes Clara personally). In short, *everything is in its favor*, as you will yourselves have to admit after a little consideration. If all goes well,—I mean if I can cancel my agreement with Friesé a year sooner (strictly speaking, I am bound to him until the end of 1840), if I can find a publisher in Vienna, which is pretty certain, and if I obtain permission from the Austrian government to publish the paper, which they cannot refuse me, then the old man will give his consent. So it may come to pass that I shall go to Vienna first at Christmas, 1839,

\* From "The Life of Robert Schumann, told in his Letters." Translated from the German by May Herbert.

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to arrange matters, and then take home my bride at Easter. Pray for me that Heaven's blessing may be upon us. As for myself, I can only tell you that I am so happy that I hardly dare contemplate so many delights.

But there is always some prose attached to everything beautiful in life, and I fear you will now have to suffer for it. It is most important; and I am sure you love your brother dearly, and must take a certain pride in him, so do help him with all your might to reach the beautiful end I have in view.

Talk it over, and take my dear Thérèse into your council, and see how you can pay off a portion of your debt to me by degrees. A move, furnishing, etc., costs a good deal, and I must not appear before Wieck empty-handed: that would never do. So what I propose is this: you are henceforth to pay me 600 thalers every Easter, besides the interest, or, if possible, rather more; but I will be contented with that. In this way, you will, without feeling it very much, pay off your debt in six or seven years' time and I shall not receive it in driblets, which are apt to burn holes in one's pockets. Then, when we first get to Vienna (1840), I shall have a capital in hand of 2,400 thalers, which I need not touch until then, as the income I make by the *Zeitschrift* and my own compositions is steadily increasing, and will amply suffice for my personal wants. Just consider what depends upon it,—the future of the most glorious girl, whom I simply cannot give up, and who is the first artist in the world to boot, a connection which will be the greatest credit to our family, and a bright future which must reflect to a certain extent upon yourselves. In return, perhaps I may be able to help you later, if you are in trouble. But just now you must exert yourselves to grant me my request, which you cannot but consider a fair one, and don't on any account refuse me your help.

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Pray preserve the strictest silence on these points; for the old man must know nothing of our secret correspondence, as it would put him in a bad humor. And don't tell anybody about my idea of moving to Vienna, or it will spoil everything.

I will say nothing further of my happiness in possessing such a girl, whom art, sympathy, years of familiar intercourse, and the deepest, most sacred affection have bound up so closely with myself. My whole life is now all joy and activity.

I hope this will make you happy, and that you will be the same kind brothers to me that you have always been.

So farewell! And, after due consideration, give me a *definite* answer.

Your faithful

ROBERT.

Suite from the Music to Shakespeare's "Hamlet," Op. 5".

Henschel.

- (a) *Prelude (Hamlet).*
- (b) *Prelude to Act II. (Ophelia).*
- (c) *Interlude (Act III.) and Pastorale (Act V.).*
- (d) *Prelude to Act IV. (Ophelia's death).*

There is a willow grows aslant a brook,  
That shows his hoar leaves in the glassy stream;  
There with fantastic garlands did she come  
Of crow-flowers, nettles, daisies, and long purples,  
There, on the pendent boughs her coronet weeds  
Clambling to hang, an envious sliver broke,  
When down her weedy trophies and herself  
Fell in the weeping brook. Her clothes spread wide,  
And, mermaid-like, a while they bore her up;

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Which time she chanted snatches of old tunes,  
 As one incapable of her own distress,  
 Or like a creature native and indued  
 Unto that element: but long it could not be  
 Till that her garments, heavy with their drink,  
 Pull'd the poor wretch from her melodious lay  
 To muddy death.

(e) *Danish March.*

The suite consists of the prelude, the Danish march, and the entr'actes, the rest being merely incidental to the play. Among the music heard at the theatre only is that identified with the ghost, the accompaniments to the play scene, and the melodrama which accompanies the queen's description of the death of Ophelia, and in which occur snatches of "Oh, will he not come again?" "To-morrow is St. Valentine's Day," and other traditional airs, the funeral march (played at the theatre upon the harmonium), some unimportant music for the fencing scene, and, finally, the very brief three-part chorus for boys' voices which follows the apostrophe "Good-night, sweet prince," of Horatio. In this chorus it may be added that the theme throughout the tragedy identified with Ophelia is heard upon the voice of the second treble, and for the last time.

The suite is decidedly modern in style. The principal motives are, after the Wagnerian manner, identified with the personages or events in the tragedy; but, even apart from its dramatic value, the work is said to merit consideration as abstract music. The prelude, which does not pretend to be in overture form, is founded upon two themes. The first subject is identified with the character of Hamlet; but at the outset it is irresolute,

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and it is not until later on that it is heard in its complete form. A gentler strain, which forms the second subject, is that which pertains to Ophelia ; but here, again, the theme is not to be heard in its purest form until the entr'acte at the commencement of the second act. It may be added that in the enunciation of the Hamlet motive the words "To be or not to be" are apparently exactly reproduced. The second, or Ophelia, entr'acte is supposed to indicate the heroine's pure and loving nature ; and it will by many probably be considered the gem of the work.

The introduction to the third act is described by the composer as an "interlude," and here we have the Hamlet theme in all its vigor. Hamlet has at last made up his mind that the play is the thing to catch the conscience of the king ; but intermingled with the Hamlet motive proper may be heard a reminiscence of the Ophelia motive, which the composer here introduces by way of warning. The entr'acte that immediately precedes the fourth act—that is to say, the scene of Ophelia's death—is elegiac in character, and is written solely for the strings of the orchestra, re-inforced by the drums. This is another beautiful number. The last interlude is a pastorale, following Mr. Beerbohm Tree's idea of Ophelia's burial place in a sunlit churchyard. The Danish march has erroneously been spoken of as adapted from national sources. The march itself—the repeats being omitted in the theatre—is, if not strikingly original, undoubtedly effective, the northern characteristics being very plain. In the

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— When Boston fastens on a new idea, or takes up a novelty of any sort, it is done *con amore*. There is no half-way in its likes for good things. If you want an illustration of this peculiar characteristic, watch the Symphony rehearsal and matinee girls when they are “let out,” and observe how invariably they rush for refreshment and that innocent “bracer” called ice-cream soda at the “Red Glove,” that pretty little store in Temple Place. It was a happy thought on the part of Miss Fisk to add the “drink” department to her glove store, for she has given Boston throats many delicious surprises, in quality and in variety, by these delicious concoctions that are now a fad with the butterfly world. The best of Miss Fisk’s tea and chocolate is they are brewed while one waits; and the fruits which enter into the irreproachable sodas are preserved under her own skilful supervision, and would take a

gold medal anywhere. The speckless glass and silverware, the refinement of the service, are telling points in the attractions of that little counter, where Japonicadom sips *fin de siecle* nectar and gathers strength for further shopping, or for the later social duties awaiting her at home. Miss Fisk understands her sex. She knows how much daintiness in all things edible or drinkable means to a woman, and consequently it is her delight to make this department quite the most fetching resort in the shopping territory. Fashion has set its seal on the “Red Glove,” but it is hoped its present charm will not vanish, because “everybody” drops in there! It is now as foreign an institution as though it had been born in the Rue Cambon, and some people are selfish enough to wish to keep it so.—*Saturday Evening Gazette*, March 6.

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trio snatches of two genuine Danish airs are employed; and the melodies were, it is said, taken from "folk-songs" suggested to Mr. Henschel by the Princess of Wales.

**Aria from "Herodiade."**

**Massenet, 1842.**

The religious opera "Herodiade" was produced by Massenet at Brussels, Dec. 19, 1881, and ran through the season. It was also given in Paris, Jan. 30, 1884, after being partly rewritten by the composer.

He whose speech cures every pain, the Prophet, is here! To him I am going! He is gentle, he is good, his speech is calming. He speaks: all is quiet; more lightly over the plain the listening air passes noiselessly by. He speaks! Ah! when will he return? when can I hear him? I suffered; I was alone, and my heart was calmed when hearing his melodious and tender voice. Prophet, well beloved, how can I live without thee? It was there, in the desert, where the wondering throng had followed in his steps, that once he welcomed me, a deserted child, and opened his arms to me!



**Overture, "Oberon."**

**Weber, 1786-1826.**

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this the charming fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins

with a subject taken from the quartet, "Over the dark blue waters." Subsequently the horn call is again heard, and the clarinet gives out a second subject,—the theme of Huon's song, "From boyhood trained,"—which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

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### PROGRAMME.

- |   |   |
|---|---|
| 1. ORGAN SOLO, "Toccata." <i>Grisen.</i>                    | Mr. J. E. PEARSON                               |
| 2. ANTHEM, "Send out Thy Light." <i>Gounod.</i>             | ORGAN AND CHORUS                                |
| 3. MASS IN B-FLAT. <i>Schubert.</i>                         | ORCHESTRA, ORGAN AND CHORUS                     |
| 4. ANTHEM, "Radiant Morn." <i>Woodward.</i>                 | ORGAN AND CHORUS                                |
| 5. ARIA. "Is not His Word like a Fire?" <i>Mendelssohn.</i> | Mr. GARDNER S. LAMSON                           |
| 6. Nos. 2 and 3 from SUITE "PEER GYNT." <i>Grieg.</i>       | STRING ORCHESTRA                                |
| 7. ARIA, "In Native Worth." <i>Haydn.</i>                   | Mr. GEORGE J. PARKER                            |
| 8. LARGO. <i>Handel.</i>                                    | ORCHESTRA, ORGAN; Violin Solo, Miss L. SHATTUCK |
| 9. HALLELUJAH CHORUS. <i>Handel.</i>                        | ORCHESTRA, ORGAN AND CHORUS                     |

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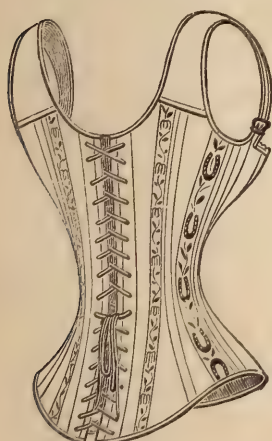
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*Boston Courier*, April 3, 1892.

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## PROGRAMME.

Haydn	-	-	-	-	-	Symphony, G major, No. 13, B. & H.			
Paganini	-	-	-	-	-	-	-	-	Concerto for Violin
Brahms	-	-	-	-	-	-	-	Symphony No. 1, C minor	

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For the best Piano or Violin Concerto	200

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1. Each work must be in manuscript form and absolutely new to the public.
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4. The National Conservatory of Music of America reserves the right to give three public performances of the works to which prizes shall be awarded: these shall afterwards be the property of composers and authors.
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## PROGRAMME

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# Twenty-fourth Rehearsal and Concert.

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Friday Afternoon, April 22, at 2.30.

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## PROGRAMME.

Haydn - - - - - Symphony, G major, No. 13, B. & H.

Adagio; Allegro.

Largo.

Minuet (Allegretto).

Allegro con spirito.

Paganini - - - - - Concerto (in one Movement) for Violin in D major

(Revised and with additions by Wilhelmj.)

Brahms - - - - - Symphony No. 1, in C minor, Op. 68

Un poco sostenuto; Allegro.

Andante sostenuto.

Un poco allegretto e grazioso.

Adagio piu andante; Allegro non troppo, ma con brio.

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Symphony in G, No. 13 (B. & H.).

Haydn, 1732-1809.

*Adagio ; Allegro.*  
*Largo.*  
*Minuet (Allegretto).*  
*Allegro con spirito.*

The greater number of Haydn's symphonies were written during the thirty years (1760-90) when he was Vice-Capellmeister and Capellmeister to the princess of the house of Esterhazy. The establishments of the Esterhazys, who were among the most distinguished of Hungarian nobility, were magnificently appointed, their retinue of musicians — a sort of upper-servant — being extensive. Musical performances were the customary evening entertainments of the wealthy of this period; and for those at Esterhaz Haydn wrote symphonies, *divertimenti*, quartets, trios, and even operas. The performances were very long: at Count Firmian's the musical soirées often lasted seven hours, and on one evening several

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symphonies by J. C. Bach and four symphonies by Martini were played. Dittersdorf tells us in his autobiography that he once played twelve new violin concertos by Benda in one evening; and, at a private concert in Dresden, both parts contained a symphony, a violin concerto, a flute concerto, and an oboe concerto. Haydn was well content with his position at Esterhaz. "My prince," he says, "was always satisfied with my works. I not only had the encouragement of constant approval, but, as conductor of an orchestra, I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter, make additions and omissions, and be as bold as I pleased. I was cut off from the world, there was no one to confuse or torment me, and I was forced to become original." As Vice-Capellmeister, Haydn received a yearly salary of about two hundred dollars; as Capellmeister, four hundred dollars. His *Kapelle* numbered twenty-one members,—seven vocalists and fourteen instrumentalists.

Haydn's best symphonies, and those which are now most often played, are included among the twelve which he wrote under contract with Salomon, the concert manager with whom he went to London in 1790, or after the death of Prince Nicholas Esterhazy, which event caused the breaking up of the musical household over which Haydn had so long presided. The pretty work played to-day, like scores of others which date from the Esterhazy period, has been pushed aside only because of the wealth of symphonies Haydn transmitted. It frequently appeared upon the pro-

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grammes of the Harvard Musical Association, and was played Nov. 9, 1889, at the concert of the Boston Symphony Orchestra. It is written in the key of G, the same Haydn chose for his "Oxford," "Military," and "Surprise" symphonies.

The scoring of the first movement is for strings, flute, oboe, bassoons, and horns. In the remaining movements, tympani and trumpets are added. The work does not demand extended analysis. Its melodies and their treatment come upon the ear in the clearest possible way. The sprightly theme of the first *allegro* is worked up felicitously. The subject of the *largo* (transported years ago by "Music of Nature Gardiner" into a hymn-book) is severe and solemn in contrast with what has preceded. The *minuet* is pure Haydn in spirit and manner (note the odd accompaniment in the bass of the trio); while the *finale*, which Mr. Dwight used to call a "country dance," is brimful of motion and the *naïveté* which we customarily associate with "Papa Haydn."

**Concerto for Violin in D major.**

**Paganini, 1784-1840.**

The concerto played to-day is the one revised by Wilhelmj, with cadenzas by Mr. Kneisel.

Paganini, most wonderful of violinists and eccentric of men, relates

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that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says :—

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance ; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man ; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort ; and it has been asserted that, without such a length of

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finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

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eat the individuality of a composer. All we can say is that the individual development of an artist has much freer play now than formerly, since his compositions result far less from external inspirations; and personal sentiments derived directly from inward resources now preponderate. Thus Brahms surprises us with every new work. No one can guess beforehand what he will produce next; and it is the desire of creation, the need of expressing the feelings of his inner life, that alone determines his compositions. Upon this basis rest the depth and genuine truthfulness of his works.

The time has not yet come to draw a parallel between Brahms and other modern composers,—especially Schumann: it lies also beyond the province of this work. In such comparisons we run this risk: that, in extolling the characteristic qualities of one artist, we deny to another some merit in which he is in reality not deficient. Besides, we are not yet in a position to form any such comparison with impartiality. Apart from the radical difference between the two men, which at once shows itself in their melodic invention, we must also remember the period which preceded Schumann, his efforts to reinstate in their proper dignity the poetic character of works of art, and to depose the shallowness and formality which then prevailed, to unite once again musical expression and profound sentiment. Hence



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the preponderance of imagination and the subjective tendency which characterized Schumann, especially in his early period, when, as he has said of himself, "the man and the musician strove to express themselves together." This tendency remained with him, accompanied, however, at the climax of his development, by clearness and beauty of form which helped him to gain more intense and lasting effects. With Brahms this contrast never existed, except in some of his early attempts, and then only partially. His work from the beginning is naïve and simple, and displays no reformatory tendencies. What Schumann had felt the want of, Brahms found in abundance, perhaps even rather too strongly marked, in some followers of Schumann and Mendelssohn. For him there was but one thing needful, to obey his innate artistic impulse, and to give expression to his inspirations. This he did by means of those forms which, thanks to his early practice and assiduous study of the classical masters, he handled with such ease. If from the first he shows a strong objective tendency, if the requirements of the work of art itself are as law to him, we must attribute this as much to his natural disposition as to the altered circumstances of the art-world during the period which succeeded Beethoven's death, when Schumann and Mendelssohn first appeared.

Brahms's position in the musical world is not determined by a study of his compositions alone. As formerly we have seen him actively employed

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in promoting the performance of great works, especially Bach's, with devoted zeal, so we also find his name coupled with every undertaking which aimed at the preservation of the works of old and modern masters. He edited the piano compositions of Fr. Couperin for Chrysander's "Denkmäler der Tonkunst"; for the new edition of Mozart he undertook the revision of the Requiem; he was also concerned in the collected edition of Chopin's works. He edited three pieces, posthumous works of Schubert and a *Scherzo* and *Presto Appassionato* of Schumann's, arranged a Gavotte by Gluck for piano, also a study of Chopin's, and finally a Rondo of Weber's for the "Studies for Pianoforte," published by Senff of Leipzig.

Were we to describe him as a pianist, we could prove that, in that respect, also, he belongs to the first rank,—to those true and genuine artists who, while having an absolute command of technique in all its branches, never make virtuosity the first object, but subordinate it to artistic ideas and the intellectual representation of the work.

In the present day we often hear the complaint that ideal aims and sentiments are dying out alike in life and in art. In consequence, we have of late frequently and justly remarked the necessity of taking strong measures to reawaken a taste for art, and have endeavored by exaggerated realism and unnatural refinement of artistic means to force a sentiment which can no longer be excited by the calm, peaceful influence of beauty. Unfortunately, we see art, especially musical art, appealing to the basest and most superficial feelings; and, by exciting the senses, completely

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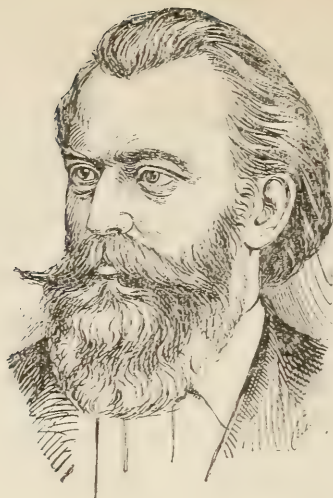
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deadening the comprehension of the beautiful. At such a time we should be glad and thankful that we, in Germany, possess one artist of genius and inventive power, of profound education, full of enthusiasm for the true aim of art, and who, deriving his inspiration from Nature herself, despises everything petty and false, and earnestly seeks after the beautiful, the true, and the deeply human, endeavors to express them by his art, and thus helps, according to his means, to develop and maintain the intellectual welfare of our race. All who have the same aim in view should endeavor to understand him without prejudice, without attempts at comparison or a desire to assign him his position in the history of music, which can only be done in future years. If we have frequently compared him to Beethoven, it was not with any idea of fixing his rank among the great masters: that is impossible in the present day. But we wished to express our convictions, which are shared by many others, that Brahms, alone among our great contemporary composers, resembles Beethoven in style, in the forms of his compositions, and in workmanship, and that it is in Beethoven's footsteps that Brahms — most gifted of his successors — moves forward to the goal which every true artist has in view, and toward which every new creation brings him a step nearer.—*From a Biographical Sketch by Dr. Hermann Deiters.*

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Symphony No. 1, in C minor, Op. 68.

Brahms.

*Un poco sostenuto ; Allegro.*

*Andante sostenuto.*

*Un poco allegretto e grazioso.*

*Adagio più andante ; Allegro non troppo, ma con brio.*

“And he is come, a youth, at whose cradle the Graces and Heroes keep watch. He bears the name of Johannes Brahms, came from Hamburg, where he worked in retirement, but was trained by an excellent and enthusiastic teacher (Marxsen) in the most difficult doctrine of the art, and was introduced to me by an honored and well-known master. Also, in his outward appearance he bore all the marks which announce to us, This is one with a mission. Sitting at the piano, he began to unveil wonderful regions.

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It was Robert Schumann who, in October, 1853, thus wrote of his pupil to the *Neue Zeitschrift für Musik*, after he had given up its editorship, and ceased almost entirely to contribute to it. Brahms wrote no symphonies for publication until his chamber music, songs, and compositions embracing choral forms had made him renowned in two hemispheres. Such an example of deliberate repression of talent is without a parallel. The total number of his symphonies is four. Nine years represent the period of their composition, the one in C minor having been first performed at Carlsruhe, Nov. 4, 1876; the E minor, No. 4, at Meiningen, Oct. 25,

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1885. The first performance in Boston of the C minor symphony was at a Harvard Symphony concert, Jan. 3, 1878; the last at a Boston Symphony concert. The analysis which follows is reduced from one prepared for Mr. Henschel's London Symphony programme.

#### First Movement.

The symphony in C minor opens with a short but highly characteristic and significant introduction, *un poco sostenuto*,—significant because it contains the germs and expresses the mood, so to say, of the whole first movement. Without preliminaries, we are thrown at once into the midst of the passionate longing, the restless strife, expressed in the opening bars. An unrelenting bass, given with great strength on one and the same note—the ground tone—by the contrafagotto, tympani, and double basses, seems to chain down to earth the soul that would fain soar heavenward on the wings of that fervent melody sent forth by the violins and 'celli. This dualism appears to us the main idea of the introduction, as well as of the whole first movement, of which the first theme and its appendage suggest discontent verging on despair, the second hope; and it is a wonderful feature, a similar one to which we cannot recollect, that this second theme consists entirely of the same material as the first, only in the corresponding major key, thus seeming to indicate that hope is not vague, and its realization not expected from outside, but that it is firmly founded *within* the heart so restless and despondent, and that its realization also will come from within. The *coda* of the first movement is exceedingly beautiful. . . .

#### Second Movement.

The following *andante sostenuto* is in the key of E major, not so remote from the key of the first movement as one may think, since the preceding *allegro* ends with a major chord. It opens with a simple melody, expressive of tranquil and joyful contemplation,—sentiments which prevail all

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through the movement. Twice only reference is made to the "strife" of the first *allegro*. The reminiscence occurs in the fourth and fifth bars from the beginning, and in the corresponding place later on, hidden by the difference in time and key, but otherwise most clear, inasmuch as the first four notes of the first *allegro* theme are given with the same harmonies. The oboe continues the first theme, given out by the violins, with a lovely phrase which leads back to the former, and is followed immediately by a new theme of a more passionate character, leading still to another, introduced again by the oboe and taken up by the clarinet, the nature of which two instruments lends a peculiar charm to the plaintiveness of the melody. The working out of these many subjects is wonderfully clear and interesting, and the orchestration of a beauty which is greatly enhanced by the introduction of a solo violin in the octave above the oboe and horn toward the end.

### Third Movement.

The third movement now following, *un poco allegretto e grazioso*, and which we may call an *intermezzo*, consists of two distinct parts, the first in A-flat, 2-4, the second in B major, 6-8, which latter takes the place of the *trio* in a *scherzo*. It shows us the master in his happiest disposition, being of a grace so tender and simple that we are made to feel as if the happy

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days of childhood, which know of no great sorrow and care, were passing before the composer's inner eye. He seems to revel in the feelings awakened by these reminiscences, and everything indicates contentment and happiness, till, shortly before the end, the clarinet tries to be heard in uttering a short lamenting phrase foreshadowing sorrow. This, however, remaining unheeded, the lovely movement ends as gracefully and tenderly as it began.

#### Fourth Movement.

The last movement commences as if with a long sigh coming from the depth of the soul. All recollections of the past seem to have faded away, and there is a mysterious stir in the strings expressive of something like fear; again the long-drawn sigh, the notes of which are the same — only in the minor key — which afterwards make up the glorious main theme of the *allegro*; again those *pizzicato* strings, greatly increasing in speed and strength, like thoughts trying to fly before some unknown danger. Beginning now in the depth of the double basses, and arousing all the instruments which hitherto have been employed, everything seems preparing for some great effort, some rash deed; and the excitement is growing from bar to bar, when suddenly, on the height of this commotion, the thunder-like entrance of the drums brings everything to a stop. For a moment all is suspense, and then, founded on a soft chord of the trombones, which now appear for the first time in the whole work, the horn pours forth a melody

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of surpassing beauty, a melody, moreover, in which we seem to recognize that clarinet phrase — but now in major, as if glorified — to which we drew attention at the end of the third movement. Softly the muted violins and violas set in. The flute passionately repeats this melody, which seems to have been sent from some other world to carry comfort and peace into every troubled heart. A soft and solemn chant of the trombones enhances the profound impressiveness of this phase of the introduction. The muted strings again accompany the horns, which now vie with each other in bringing out with even greater transport the beauty of the melody first intrusted to them; and, after a bar of quiet, filled out by the dominant chord in the trombones and horns, the radiant theme of the *allegro* bursts upon us in its full intensity.

What follows now is so clear that attention may be drawn only to the second theme, in which a loving and approving voice seems to encourage the hero in the energy and activity which breathes through every bar of this wonderful *finale*. Not for one moment do this energy and activity flag. Indeed, they increase at a time when it would seem almost impossible. Shortly before the *coda*, the basses, strengthened by the contra-bassoon and bass trombone, take up the first theme, first softly, then stronger and stronger, till, carrying everything with it in a tremendous rush of sound, the climax is reached in the *coda più allegro*. The solemn chant of the introduction now reappears, but changed into a triumphant hymn of praise, and rising still further to a height of passion almost amounting to ecstasy.

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Symphony No. 6, in F major, "Pastorale," op. 68.  
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PAINE. Symphony No. 2, in A major, "In the Spring."



RAFF. Symphony No. 5, in E major, "Lenore."

Concerto for Pianoforte, in C minor.

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SAINT-SAENS. Symphonic Poem, "Le Rouet d'Omphale."

SCHUBERT. Symphony No. 9, in C major.

Symphony No. 8, in B minor (Unfinished).

Ballet Music and Entr'acte from "Rosamunde."

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Song, "Liebesbotschaft."

Song, "An die Leyer."

Song, "Rastlose Liebe."

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WAGNER. Overture, "Tannhäuser."  
 SCHUMANN. Concerto for Pianoforte in A minor. (Mr. Ignace J. Paderewski.)  
 MASSENET. Suite from "Esclarmonde." (First time.)  
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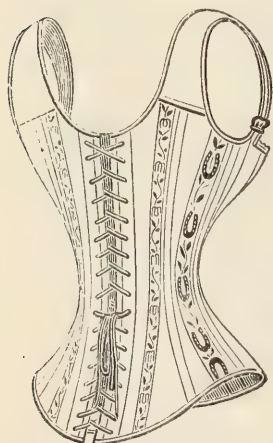
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